

Independent EXHIBITORS FILM BULLETIN

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THE MAE WEST SITUATION

When Mae West introduced Eve to the double entendre on a radio program several Sundays ago she put on the spot a certain portion of the nation's exhibitors and her picture company, Paramount. However, the situation is hardly as serious as it is being made to appear.

How much off color was the buxom actress' playing of her part in *Genesis*, we can only judge from the opinions of others. The wide and diversified group we have questioned have unanimously answered that they found her performance mildly humorous and not offensive. As a matter of fact, none of these people ever gave a thought to the possibility that it might be construed as irreligious or morally improper until they subsequently read of the storm created by the broadcast.

It is apparent that some circles of movie goers have been offended and are now more rabidly anti-West than before. We may assume that for the most part these are the same people who have never accepted her as a fit subject to be purveyed as entertainment. Those who patronized Miss West's films in the past and found them amusing will hardly be

dissuaded from seeing her latest vehicle because of the radio incident.

Nevertheless, exhibitors operating theatres in communities largely composed of the more moral-minded element should not chance the danger of incurring the ill-will of many of their patrons by showing "Every Day's A Holiday."

Paramount should allow these accounts to cancel the picture without suffering any loss. The distributor might well assume that no exhibitor who can realize a profit on the picture would willingly refuse to play it.

The circumstances in this case are quite different from those in which an exhibitor might seek to get rid of an ordinary unprofitable picture. There is the threat here that the appearance of Mae West on the screens of some theatres today will result in lasting damage.

This is a problem to be analyzed by the individual exhibitor before he books the picture. Paramount must lend a reasonable ear on this subject.

MO WAX.

Read: **NATE BLUMBERG'S WORDS** - An Editorial on Page 3

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

FOR 1938 — WE WISH . . .

W. Ray Johnston and Eddie Golden, two of the grandest guys in the industry, achieve with the New Monogram some degree of the success they deserve. . . .

The Paramount officials realize the mistake of adopting unfair sales methods and bend backward to regain the friendship of the nation's independent exhibitors. . . .

Harry Cohn of Columbia smokes the pipe of Peace with his talent and puts his head down to the work of turning out more Awful Truths. . . .

Nate Blumberg straightens out Universal's production, as well as its sales policy. . . .

Metro and Warners drop their foolish demands for 40 percent pictures next season, thereby eliminating an exhibitor-irritant that costs them more than they can ever hope to profit from the '4 @ 40'. . . .

Grand National pulls itself out of its present hole and goes on to a top spot in the trade. . . .

Independent exhibitors exhibit a bit more feeling of friendship and a little less cutthroat tactics in their relationships with each other. . . .

Republic continues to improve its products at the same pace it showed in 1937. . . .

The recession ends damn soon. . . .

Charles Boyer wins the Academy Award for his superlative performance as Napoleon in 'Conquest,' a performance we think topped Muni's 'Zola'. . . .

Dave Selznick finally lights in some studio and starts to produce again. . . .

James R. Grainger, one of the trade's better sales execs, connects quickly with the position he desires. . . .

Someone gives the English film producers a shot in the arm and they come back strong. . . .

Other distributors pay heed to two shrewd

sales moves by 20th Century-Fox; namely, the promise to general release the roadshow 'In Old Chicago' on this year's contracts; and, second, the no-extra-charge release of the Panay newsreel to all regular accounts. . . .

For you and you and you, good health, success and happiness.

CONGRATULATE ZANUCK!

Further evidence that Darryl Zanuck intends to keep his hands clear of radio was furnished this week, when the producer wisely barred Jane Withers from accepting one of the juiciest radio contracts ever offered by an advertiser.

The child's mother and attorneys battled with Zanuck for several days in a fruitless attempt to force him to insert a stipulation in the moppet's contract which would free her for radio. This the producer refused to do and after considerable discussion raised Jane's salary from \$1500 a week to \$2500 to compensate the youngster for her loss of the radio revenue. A few other concessions were made and thus the incident was closed to everyone's satisfaction.

By acting in this manner, Zanuck not only saved Withers from losing her film popularity through radio, but also protected 20th Century's prize possession, Shirley Temple. For, had he allowed Jane to appear on the air, the Temple clan immediately would have demanded that Shirley be allowed the same privilege.

Zanuck is to be congratulated by the theatre owners of the nation. A year of weekly radio broadcasts probably would have destroyed a large part of the value of the two child film properties. At the same time unestimatable harm would have been wrought on film theatres.

NATE BLUMBERG'S WORDS SPEAK WELL FOR UNIVERSAL!

Full of promise for the sort of sales policy exhibitors hope for from a distributor was the statement of policy issued last week by Universal's new president, Nate J. Blumberg. It was a wise and friendly pronouncement that augurs well for the future relationship of this company with its customers.

Quoting Mr. Blumberg's remarks, as they appeared in Motion Picture Daily:

"The new management's policies will be based solely on what is best for the company's exhibitor customers and for its investors. This industry exists on the money taken in at the box-office and, in our opinion, the exhibitor is the most important factor in the business. The money he takes in provides what is essentially a revolving fund which keeps the industry operating.

"Universal will be an exhibitor-minded company. We will not tolerate within the organization anyone who does not have the exhibitor's viewpoint.

"Universal has the good will of exhibitors everywhere. This was demonstrated in a most gratifying manner only recently when we asked for cooperation in the setting of January playdates for our new product. Big circuits and individual exhibitors responded immediately in the most

gratifying and important way of all. They said it with playdates. That good will is one of our most vital assets.

"The company is rich, too, in manpower. Its studios facilities are the best, its production talent excellent, and its story properties, representing an accumulation of 25 years, are valued at \$5,000,000. . . .

"With assets as these, Universal has what is to me the greatest future of any company at this time."

Unfortunately certain factors in the New Universal were responsible for foisting on exhibitors terms entirely out of gear with the low quality of last season's product. Much resentment was aroused against the company and the good will of which he speaks was in large part destroyed. However, the fact that Universal has never entered the theatre field in competition to its customers always gives it an inside track on the independent theatreman's friendship.

Having been for so many years in the theatre operating branch of the industry, Mr. Blumberg might well be expected to be sympathetic to the exhibitor's viewpoint. We are confident that the dividend demands of Universal's investors and the right of its customers to equitable terms can be reconciled. Mr. Blumberg may be just the man to perform that job.

MO WAX.

H O L L Y W O O D

By DAVID J. HANNA

AMERICAN HISTORY -- THE BIG FILM SUBJECT FOR '38

Although in recent years practically every portion of the globe has been glorified by American films, very little attention was given historical stories of our own land. That this will shortly be changed is disclosed in a survey of Hollywood studios, which reveals that American history will be the Big Subject of the motion picture screen in 1938.

The swing to screen fare with period backgrounds has already started with the release of Frank Lloyd's Paramount production *WELLS FARGO*. The story is based upon the development of transportation in America beginning with the mapping of the first overland route in 1884, and ending in 1870, with train and telegraph functioning from coast to coast.

Cecil B. DeMille's *THE BUCCANEER*, recounting the exploits of the early nineteenth century pirate, Jean Lefitte, will be premiered in January at New Orleans and released nationally within a few days thereafter. DeMille's next picture will also be a historical subject, *HUDSON'S BAY COMPANY*, the story of which is now being prepared. Another epic of the old West being prepared by Paramount is *MARCHING HERDS*, which will have Frances Dee in the starring role.

January will likewise see the roadshow release of one of 20th Century-Fox studio's biggest historical films, *IN OLD CHICAGO*.

At MGM preparations are being made for the early production of *NORTHWEST PASSAGE*, which will tell the story of another phase in the development of America.

Over at Warners, the success of two or three historical short subjects has resulted in the decision to make a series of them as a regular part of the Warner program. 1938 will see six or eight of them produced by Bryan Foy and utilizing the talented members of the Warner stock company.

Paramount has a number of other pictures for 1938 which will delve into the American past, including *WESTERN UNION*, a Henry Hathaway production, *SPAWN OF THE NORTH* for which considerable footage already has been filmed in Alaskan waters, and *MEN WITH*

WINGS, a cavalcade of the aviation industry, to be directed by William Wellman, who made one of the earliest epics of the air, *WINGS*.

It is an encouraging trend, this, for it opens an endless vista of material for important pictures, the sort of fare needed to carry on the film's forward march as an entertainment medium.

* * *

FLICKERS

Paramount studio officials are confident that the radio blunder will not have any serious repercussions on the star's boxoffice value and that *EVERY DAY'S A HOLIDAY* will out-gross her last three pictures. They are urging that the picture be released promptly, feeling that it is the least suggestive and the funniest of her vehicles.

* * *

James Cagney returns to Warners in March. He quit two years ago after disputing the number of pictures he was required to make each season. Grand National, for whom Cagney has made two pictures, has announced that the tough-guy star will appear in *ANGELS WITH DIRTY FACES* before going to WB.

* * *

Kay Francis suddenly ended her suit against Warners last week without explanation. She was asking for termination of her contract, the pique being due, allegedly, to the studio's refusal to give her the Claudette Colbert role in *TOVARICH*.

* * *

With our fingers crossed, we again report that it appears certain that David O. Selznick will end up with his name tagged to a Metro contract. Negotiations are back on the griddle and reports have it that the deal will be closed finally any hour.

* * *

The floppo performed by Fred Astaire's solo *DAMSEL IN DISTRESS* has apparently convinced RKO people that he must be teamed with Ginger to click. They are not talking about any future plans to have him hoof it alone.

'HOLLYWOOD HOTEL' SOCKO MUSICAL*Rates ●●● generally.*

—Hollywood Preview—

Warners

103 Minutes

Dick Powell, Rosemary Lane, Lola Lane, Hugh Herbert, Ted Healy, Glenda Farrell, Johnnie Davis, Louella Parsons, Alan Mowbray, Mabel Todd, Frances Langford, Jerry Cooper, Ken Niles, Duan Thompson, Allyn Joslyn, Grant Mitchell, Edgar Kennedy, Fritz Feld, Curt Bois, Perc Westmore, Eddie Acuff, Raymond Paige and his Orchestra, Benny Goodman and his Orchestra

Directed by Busby Berkeley

HOLLYWOOD HOTEL is grand entertainment! Laden with a wealth of talent, it is a fast moving rollicking musical with something to appeal to everyone. There is Benny Goodman's "swing"; the haunting strings in Raymond Paige's popular orchestra; Dick Powell warbling some grand tunes, aided by the lovely Rosemary Lane. For magnificent farce,

we give you Lola Lane and Alan Mowbray, who, as two temperamental movie stars, bring down the house with their uproarious caricatures. Hugh Herbert, the late Ted Healy, Glenda Farrell and Edgar Kennedy are as daffy a quartette as has been seen on the screen. From the Hollywood Hotel radio troupe come Frances Langford and Jerry Cooper, singers of appeal; the smiling personality of announcer Ken Niles, and Louella Parsons, who, surprisingly enough, carries off her first acting stint with charm and ease. Busby Berkeley, with the difficult task of blending this wealth of talent, has done a fine job. His perfect sense of rhythm keeps the piece flowing at a smooth, engaging pace.

With many exploitation points for the exhibitor to hang his hat on, HOLLYWOOD HOTEL should garner good grosses. It is entertainment for all classes.

Story casts Powell as a small town saxophone player, brought to Hollywood under contract to a studio for ten weeks. Lola Lane

is the top star of the lot, and when she walks out on the premiere of her latest picture, Rosemary Lane, a waitress double, is drafted to appear at the show with Powell as her escort. They fall for each other, but Powell is unaware of her identity. When later the real star insults him, he becomes confused until the gal he loves is revealed to be a mere waitress. That is o.k. with Powell. When he loses his job at the studio, he gets work as a waiter at a drive-in and continues his courtship of Rosemary. Powell gets a job doubling the voice of Alan Mowbray in a picture. Louella Parsons asks Mowbray to sing on her radio program, to which he consents before he realizes he cannot hum a note. Powell is called upon to replace him and, with Rosemary, comes into his own via the air waves.

AD TIPS: Sell the Hollywood Hotel angles. The radio program is popular.

HANNA (Hollywood)

'EVERY DAY'S A HOLIDAY' ONE OF WEST'S BEST*Rates ●●● where star is popular.*

Paramount

80 Minutes

Mae West, Edmund Lowe, Charles Butterworth, Charles Winninger, Walter Catlett, Lloyd Nolan, Herman Bing, Louis Armstrong

Directed by A. Edward Sutherland

Here is one of Mae West's funniest pictures (probably the best since her first), yet it is the least suggestive. Although the buxom star still casts meaningful glances, swings her hips and drops an occasional double entendre, EVERY DAY'S A HOLIDAY relies more on directly clever dialogue and fast moving action than any of her prior vehicles. Too, she is surrounded by a most competent cast of funmakers, notably Charles Butterworth,

Charles Winninger and Walter Catlett. They get plenty of laughs on their own. Where West has always been popular, the recent publicity about her radio role will hardly be an adverse factor. This will get good grosses. In the smaller family communities she has probably been hurt but, then, her pictures probably meant little there before.

The story is laid in 1899, with Mae portraying the part of a shrewd confidence woman who sells Brooklyn Bridge to Herman Bing. She likes Edmund Lowe, an honest detective, who disobeys orders issued by Lloyd Nolan, a crooked inspector, to arrest Mae. She dresses up as a French actress with dark wig and proceeds to woo Nolan. He becomes jealous of Lowe and fires him from the staff. The two men are later rivals

for the mayoralty. Mae helps Lowe win the election and she is happy.

The star's performance is topnotch comedy. She sings several songs, one in French, with typical gestures and glances. Lowe is a suave foil and Nolan a properly hateful menace. Louis Armstrong heads a Colored troupe in a hot musical number.

A. Edward Sutherland has directed smartly. The action moves swiftly and evenly, with the period atmosphere handsomely sustained throughout. A good job.

AD TIPS: Sell the cast and call it Mae's greatest hit. Where she has been slipping, term this a "different" Westian vehicle and feature the strong supporting cast.

BARTON

'LADY BEHAVE' FIRST RATE COMEDY*Rates ●● for deluxe and nabe houses.*

—Hollywood Preview—

Republic

68 Minutes

Sally Eilers, Neil Hamilton, Joseph Schildkraut, Grant Mitchell, Patricia Farr, Marcia Mae Jones, George Ernest, Warren Hymer, Robert Greig, Charles Richman, Spencer Charters, Mary Gordon

Directed by Lloyd Corrigan

This Republic offering deserves top billing anywhere. A bright, ingeniously contrived comedy of the screwball type, it is smart, if at times, unbelievable farce. A shrewdly chosen cast of adroit players romp through

the hilarious situations, aiding enormously in making LADY BEHAVE top flight entertainment. Only the absence of a strong marquee name will keep it in secondary feature position. It is, however, eminently satisfactory fun. Action and rural houses will get weakest returns.

When Patricia Farr, marries actor Neil Hamilton, her sister, Sally Eilers, comes to her aid. It appears that Miss Farr is already married to Joseph Schildkraut and Hamilton, leaving matters in the hands of his attorney, has sailed for Europe. Miss Eilers poses as her sister, moves into Hamilton's mansion and almost immediately incurs the displeasure of his two children, Marcia Mae Jones and

George Ernest. When Hamilton returns from Europe, he falls for Sally and after some complications the legal and emotional problems of the principals are ironed out.

With most of the yarn revolving around her character, Miss Eilers has a difficult job to fill, which she does most competently. Neil Hamilton is excellent in a brief appearance. Joseph Schildkraut, as Farr's rotter husband, gives a polished, well shaded performance. Marcia Mae Jones and George Ernest do handsomely with the comedy assignments.

Lloyd Corrigan's speedy direction is plenty good. It is in gay mood throughout.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 8

STRAIGHT-FROM-THE-SHOULDER

that's how FILM BULLETIN reviews come to you

PRODUCTION RECORD

TELLS YOU EXACTLY WHAT IS HAPPENING IN THE HOLLYWOOD STUDIOS

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared. All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

NO NEW PRODUCTION

IN PRODUCTION

THE LONE WOLF (Issue Dec. 18) . . . CRIME OF THE YEAR (Issue Dec. 18).

RECENTLY COMPLETED

LAND RUSH DAYS (Issue Dec. 18) . . . WIDE OPEN FACES (Issue Dec. 4) . . . YOU CAN'T WIN (Issues Nov. 20, Dec. 4) . . . THE CAMPUS MYSTERY (Issue Dec. 4) . . . THE LONE RIDER (Issue Nov. 20) . . . PENITENTIARY (Issue Nov. 6) . . . 1/21—START CHEERING (Issues Sept. 11, 25) . . . 11/30—ALL AMERICAN SWEETHEART (Issues Aug. 14, 28) . . . 12/23—NO TIME TO MARRY (Issue Nov. 6) . . . 1/13—LITTLE MISS ROUGHNECK (Issue Oct. 23) . . . 1/20—SQUADRON OF HONOR (Issue Oct. 9) . . . ALL WERE ENEMIES (Issue Nov. 20) . . . WHO KILLED GAIL PRESTON (Issue Oct. 23) . . . 1/1—WOMEN IN PRISON (Issues Sept. 11, 25).

GRAND NATIONAL

RECENTLY COMPLETED

THE SHADOW SPEAKS (Issue Dec. 18) . . . 11/19—FRONTIER TOWN (Issue Sept. 25) . . . 11/12—MR. BOGG BUYS A BARREL (Issue Sept. 11).

METRO-GOLDWYN-MAYER

SWISS MISS

Shooting started—December 27
Comedy

Cast: STAN LAUREL, OLIVER HARDY, Della Lind, Walter Woolf King, Adia Kuznetsoff

Directed by John Blystone
Story: Laurel and Hardy own a mousetrap manufacturing business which they sell out to buy a night club in Switzerland. Here they lose all their money, finally ending up as dishwashers. However, they manage to straighten out the romantic entanglements of two young people whom they meet.

MADELON

Shooting started—Dec. 14
Drama

Cast: WALLACE BEERY, Maureen O'Sullivan, James Stewart, Frank Morgan, Jessie Ralph, Cora Witherspoon

PARAMOUNT

STOLEN HEAVEN

Shooting started—December 13
Drama

Cast: Gene Raymond, Olympe Bradna, Glenda Farrell, Lewis Stone, Porter Hall

Directed and produced by Andrew L. Stone
Story: Raymond and Bradna are a pair of jewel thieves, who are hiding out after a robbery. They meet Lewis Stone, a retired concert pianist. For the right to use his home as a retreat, they entice him with the idea of making a comeback. Begun merely as a gag, the pair are actually forced to go through with it due to the old man's enthusiasm and the reaction of the public. A situation occurs which means either the concert will be a failure or Raymond must go to jail. He makes the supreme gesture, but the law is lenient and all ends happily.

* * *

IN PRODUCTION

BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6) . . . HER JUNGLE LOVE (Issue Nov. 20) . . . COLLEGE SWING (Issue Nov. 20) . . . PROFESSOR BEWARE (Issue Nov. 4).

RECENTLY COMPLETED

BULLDOG DRUMMOND'S PERIL (Issue Dec. 18) . . . DEPUTY SHERIFF (Issue Dec. 18) . . . 12/17—DAUGHTER OF SHANG-HAI (Issue Sept. 25) . . . 1/21—THRILL OF A LIFETIME (Issue Aug. 14) . . . 1/14—EVERY DAY'S A HOLIDAY (Issue Sept. 25) . . . 12/10—BORN TO THE WEST (Issue July 31) . . . SCANDAL STREET (Issue Oct. 23) . . . 1/14—PARTNERS OF THE PLAINS (Issues Aug. 28, Sept. 11).

TITLE CHANGE

HEART OF ARIZONA changed from GUN SMOKE (Issue Nov. 6; Completed).

REPUBLIC

PURPLE VIGILANTES

Shooting started—December 15 (Completed)
Western

Cast: Bob Livingston, Ray Corrigan, Max Terhune, Joan Barclay, Frank O'Connor, Edward Cassidy

Directed by George Sherman
Story: The three Mesquiteers are engaged by several law-abiding citizens of a wild town to wipe out the criminals who are causing considerable disturbance. This they successfully do by disguising themselves in purple robes and raiding the spots habituated by the bandits. Complications arise when the bandits, posing as the vigilantes, return to the village. The Mesquiteers finally straighten things out.

To be released January 10.

20th CENTURY-FOX

WALKING DOWN BROADWAY

Shooting started—December 16
Drama

Cast: Claire Trevor, Phyllis Brooks, Dixie Dunbar, Leah Ray, Lynn Bari, Jayne Regan, Michael Whalen, Thomas Beck, Douglas Fowley, Robert Lowery, William Benedict

Directed by Norman Foster
Produced by Sol Wurtzel
Story: Six girls celebrating New Year's Eve on the close of their show, promise to meet again the following year. What happens in the lives of these young ladies within the following 365 days forms the main part of the story.

GYPSY

Shooting started—December 17
Comedy

Cast: JANE WITHERS, Rochelle Hudson, Robert Wilcox, Borrah Minnevitch & Gang, Steffi Duna

Directed by H. Bruce Humberstone
Produced by John Stone
Story: Jane Withers is the princess of a gypsy band, who rescue Rochelle Hudson from an auto accident. Miss Hudson, it seems, has run away from an arranged marriage. After various complications little Jane facilitates her marriage to Robert Wilcox, one of the gypsies.

JOSETTE

Shooting started—December 20

Cast: SIMONE SIMON, Don Ameche, Robert Young, Bert Lahr, Joan Davis, Tala Birell, Paul Hurst, Jayne Regan, Lillian Porter, Paul McVey

Directed by Allan Dwan
Produced by Gene Markey
Story: Not available; see next issue.

'37-'38 program.

IN PRODUCTION

2/25—BARONESS AND THE BUTLER (Issue Dec. 18).

RECENTLY COMPLETED

2/11—HAPPY LANDING (Issues Nov. 6, 20) . . . 1/14—SALLY, IRENE AND MARY (Issue Nov. 20) . . . 1/7—SHANGHAI DEAD-LINE (Issue Dec. 4) . . . 3/14—LOVE ON A BUDGET (Issue Dec. 4) . . . 12/24—THANK YOU, MR. MOTO (Issue Nov. 6) . . . 1/7—TARZAN'S REVENGE (Issue Oct. 23) . . . 3/11—REBECCA OF SUNNYBROOK FARM (Issue Oct. 23) . . . 2/18—CHECKERS (Issue Oct. 23) . . . 2/4—CHARLIE CHAN IN MONTE CARLO (Issue Sept. 25) . . . IN OLD CHICAGO (Issue July 3) . . . 3/18—CITY GIRL (Issue Dec. 4) . . . 1/14—HEAD-LINE HUNTRESS (Issue Dec. 4).

UNITED ARTISTS

NO NEW PRODUCTION

Story: Maureen O'Sullivan and James Stewart are sweethearts who live in France. Stewart is anxious to follow the sea, so when the opportunity arises he leaves Maureen, unaware that she is about to have a baby. She marries Frank Morgan, who offers her his home. When Stewart finally comes back, it is too late for him to claim his wife and baby. Wallace Beery plays the role of the boy's father.

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IN PRODUCTION

MERRILY WE LIVE (Issue Nov. 6) . . . GIRL OF THE GOLDEN WEST (Issue Nov. 6) . . . TEST PILOT (Issue Dec. 18).

* * *
RECENTLY COMPLETED

12/31—BENEFITS FORGOT (Issue Oct. 23) . . . 1/14—THREE MEN IN THE SNOW (Issue Dec. 4) . . . LOVE IS A HEADACHE (Issue Dec. 4) . . . 1/7—EVERYBODY SING (Issue Oct. 23) . . . ARSENE LUPIN RETURNS (Issue Nov. 20) . . . 1/28—MANNEQUIN (Issue Sept. 23) . . . 1/7—MAN-PROOF (Issue Sept. 25).

MONOGRAM

WHERE THE WEST BEGINS

Shooting started—December 20 (Completed)

Western

Cast: JACK RANDALL, Judith Ford, Fuzzy Knight, Ray Whitley and orchestra

Directed by J. P. McGowan

Story: Jack Randall, in order to protect Judith Ford from losing her ranch, has her jailed. He discovers there is sulphur on the property, which certain interests are anxious to obtain. He succeeds in protecting her interests, although the young lady is determined to sell out at a ridiculous figure in order to obtain money to go to New York, where she hopes to become an actress.

WEST OF RAINBOW'S END

Shooting started—December 13 (Completed)

Western

Cast: TIM MCCOY, Kathleen Eliot, Mary Carr, Walter McGrail, George Cooper, Frank La Rue, Bob Kortman

Directed by Alan James

Story: Tim McCoy is out to revenge the death of his foster-father, as well as to protect Kathleen Eliot from losing her property to unscrupulous cattlemen.

MY OLD KENTUCKY HOME

Shooting started—December 20

Drama

Cast: Evelyn Venable, Grant Richards, Bernadene Hayes, Clara Blandick, Margaret Marquis, Paul White

Directed by Lambert Hillyer

Story: Richards and Venable are childhood sweethearts, whose contemplated marriage is broken off when she discovers that Richards has had an affair with a night club singer, Bernadene Hayes. Hayes poisons both herself and Richards, but they get to the hospital in the nick of time. Grant, however, emerges blind. Although Venable has forgiven him, Richards, realizing that something should be done, reunites the Clara Blandick, realizing that something should be done, reunites the lovers. Richards goes to a specialist and is cured.

* * *
RECENTLY COMPLETED

NOTHING DOWN (Issue Dec. 18) . . . 12/22—TELEPHONE OPERATOR (Issue Nov. 20) . . . 12/15—ROMANCE OF THE ROCKIES (Issue Nov. 20) . . . 11/3—DANGER VALLEY (Issue Oct. 23).

DUKIN TO BE WILL

Shooting started—December 17

Western

Cast: Ralph Byrd, Doris Weston, Ward Bond, Charles Williams

Directed by Joe Kane

Story: Byrd and Bond are truck drivers apparently engaged to take lettuce from one town to another. It turns out they are really carrying dynamite intended to blow up a dam which will protect a village from being flooded. Certain real estate operators are anxious to prevent the shipment from arriving at its destination, but the two drivers succeed against obstacles in getting there in the nick of time.

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* * *
RECENTLY COMPLETED

1/17—OUTSIDE OF PARADISE (Issue Dec. 4) . . . THE LONE RANGER (Serial, Issue Dec. 4) . . . 12/27—THE OLD BARN DANCE (Issue Dec. 4) . . . 12/6—WILD HORSE RODEO (Issue Oct. 23) . . . ZORRO RIDES AGAIN (Issue Sept. 25) . . . 1/29—THE DUKE COMES BACK (Issue Sept. 25) . . . 11/15—SPRING-TIME IN THE ROCKIES (Issue Sept. 25) . . . 1/10—MAMMA RUNS WILD (Issue Nov. 6) . . . 12/27—LADY BEHAVE (Issue Oct. 9) . . . 12/20—EXILED TO SHANGHAI (Issue Oct. 23).

RKO - RADIO

JOY OF LOVING

Shooting started—December 10

Comedy-Drama

Cast: IRENE DUNNE, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee, Lucille Ball, Jean Dixon, Frank Milan, Phyllis Kennedy, Steiner Twins, Judith Ford

Directed by Tay Garnett

Story: Irene Dunne is a popular musical comedy star, who is the sole support of her grasping family, composed of Alice Brady, Guy Kibbee, Lucille Ball and Frank Milan. She meets Fairbanks, Jr., black sheep son of a wealthy family, and falls in love with him. Their differences arise because of her loyalty to the family. After various situations, the relatives reveal their true natures and Dunne goes off with Fairbanks to the unclouded joy of her faithful secretary, Jean Dixon.

* * *

VIVACIOUS LADY

Shooting started—December 17

Comedy-Drama

Cast: GINGER ROGERS, James Stewart, James Ellison, Phyllis Kennedy, Jack Carson, Dorothy Moore

Directed by George Stevens

Story: This revolves around the experiences of a small town boy, James Stewart, son of a professor, who meets and falls in love with a night club singer, Ginger Rogers.

* * *
IN PRODUCTION

BRINGING UP BABY (Issue Oct. 9) . . . RADIO CITY REVELS (Issue Dec. 4).

* * *
RECENTLY COMPLETED

NIGHT SPOT (Issue Dec. 18) . . . THE PERFECT ALIBI (Issue Dec. 18) . . . HAVING WONDERFUL TIME (Issue Oct. 9) . . . HAWAII CALLS (Issue Nov. 20) . . . 11/26—HIGH FLIERS (Issue Aug. 28) . . . 12/3—DANGER PATROL (Issue Sept. 25) . . . 12/10—QUICK MONEY (Issues Oct. 9, 29) . . . 12/31—SHE'S GOT EVERYTHING (Issue Oct. 9) . . . 1/7—CRASHING HOLLYWOOD (Issue Nov. 6) . . . 1/14—EVERYBODY'S DOING IT (Issue Nov. 6) . . . 12/31—WISE GIRL (Issue Sept. 25).

GOLDWYN

* * *
RECENTLY COMPLETED

THE GOLDWYN FOLLIES (Issue Sept. 11) . . . 12/24—ADVENTURES OF MARCO POLO (Issue July 3).

WANGER

* * *
RECENTLY COMPLETED

10/22—I MET MY LOVE AGAIN (Issue July 3).

SELZNICK

* * *
RECENTLY COMPLETED

THE ADVENTURES OF TOM SAWYER (Issue July 3).

UNIVERSAL

* * *
IN PRODUCTION

MAD ABOUT MUSIC (Issue Nov. 20).

* * *
RECENTLY COMPLETED

MIDNIGHT INTRUDER (Issue Dec. 18) . . . FLASH GORDON'S TRIP TO MARS (Serial, Issue Dec. 4) . . . MOUNTAINS ARE MY KINGDOM (Issue Dec. 4) . . . THE BLACK DOLL (Issue Dec. 4) . . . BORDER WOLVES (Issue Dec. 4) . . . 12/12—A PRESCRIPTION FOR ROMANCE (Issues Sept. 11, 25) . . . 12/26—YOU'RE A SWEETHEART (Issues Sept. 11, 25) . . . TIM TYLER'S LUCK (Issues Sept. 11, 25) . . . 11/14—BOSS OF LONELY VALLEY (Issue July 17) . . . 12/9—SUDDEN BILL DORN (Issue July 3) . . . THE JURY'S SECRET (Issue Nov. 20) . . . 1/2—THE SPY RING (Issue Nov. 6).

WARNER BROTHERS

MEN ARE SUCH FOOLS

Shooting started—December 21

Comedy-Drama

Cast: Wayne Morris, Humphrey Bogart, Priscilla Lane, Hugh Herbert, Penny Singleton, Donald Briggs

Directed by Busby Berkeley

Story: Triangle story of a boy who marries a career woman, only to discover that she is unwilling to sacrifice her work for home and love. Morris is the young ad man, Miss Lane his wife, and Humphrey Bogart the third line of the triangle.

* * *

* * *
IN PRODUCTION

THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) . . . JEZEBEL (Issue Nov. 6) . . . FOOD FOR SCANDAL (Issue Nov. 20) . . . EVERYBODY WAS VERY NICE (Issue Dec. 4) . . . PENROD'S DOUBLE TROUBLE (Issue Dec. 18).

* * *
RECENTLY COMPLETED

MYSTERY OF HUNTING'S END (Issue Nov. 6) . . . 1/15—HOLLYWOOD HOTEL (Issues Aug. 14, 28) . . . 1/8—SWING YOUR LADY (Issue Sept. 25) . . . 2/12—BLONDES AT WORK (Issue Oct. 9) . . . 2/19—HIGHWAY PIRATES (Issue Oct. 23) . . . 2/12—GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) . . . 2/26—PENROD AND HIS TWIN BROTHER (Issue Sept. 25) . . . 12/18—SHE LOVED A FIREMAN (Issue Sept. 17) . . . 1/15—PATIENT IN ROOM 18 (Issue Sept. 11) . . . ACCIDENTS WILL HAPPEN (Issue Sept. 11) . . . 3/5—A SLIGHT CASE OF MURDER (Issue Nov. 6) . . . SERGEANT MURPHY (Issues July 31, Aug. 14) . . . 12/11—MISSING WITNESS (Issue July 17) . . . EXPENSIVE HUSBANDS (Issue July 17) . . . WOMAN ARE LIKE THAT (Issue Sept. 11).

* * *
TITLE CHANGES

1/29—THE INVISIBLE MENACE changed from WITHOUT WARNING (Issue Aug. 14; Completed) . . . OVER THE WALL changed from ONE MORE TOMORROW (Issues July 31, Aug. 14; Completed).

'WISE GIRL' MILD COMEDY-ROMANCE

Rates ••; less for action and rural spots.

RKO

69 Minutes

Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson, Alec Craig, Guinn Williams

Directed by Leigh Jason

Although it has the material which one might expect to provide socko heart interest entertainment, WISE GIRL misses fire on too many scores and emerges as just mildly amusing fare. The situation of a rich girl plotting to take her dead sister's two children away from the struggling young artist who is their guardian affords strong opportunity for tears and romance. The romance does

develop; the tears do not. The comedy is spotty, varying from the couple hilarious scenes to considerably more boring ones. This should get fair grosses in all but the action and rural houses, where the bohemian atmosphere in which most of the story is placed will not click.

Wealthy Henry Stephenson is desirous of gaining custody of his deceased daughter's two children who are living with Ray Milland, a poor Greenwich village artist. Miriam Hopkins, another daughter, is determined to help her father, so she moves to the Village, disguises herself as a bohemian and strikes up an acquaintance with Milland. She falls in love with him, but thinks the children are hindering his art work, so she tries to get

them away. He misunderstands, but they are brought together again just when fame finds him.

Miss Hopkins and Milland carry off the romantic business adroitly. He, particularly, lends appeal to his role. The others are satisfactory, if undistinguished.

Much of the film's faults rest on the shoulders of director Leigh Jason. More restraint in the comedy scenes and some stress on humanizing the central characters would have given WISE GIRL what it lacks.

AD TIPS: Sell Hopkins, Milland and the story idea. Either the dramatic or comic features of the yarn can be plugged.

BARTON.

'EXILED TO SHANGHAI' GLORIFIES NEWSREELERS; FAIR ACTION

Rates •• for cheaper action spots only.

Republic

65 Minutes

Wallace Ford, June Travis, Dean Jagger, Wm. Bakewell, Arthur Lake

Directed by Nick Grinde

In "joints" where fans want action and aren't particular about quality or logic, EXILED TO SHANGHAI will get by for fair grosses. It won't satisfy elsewhere, for the best parts of the picture are the stock newsreel shots of catastrophes the world over purportedly photographed by the film's hero,

Wallace Ford. Otherwise, it is a cheaply produced comedy melodrama with little entertainment value. The title will leave them wondering how it fits.

Tying together scenes of the Spanish civil war, the dirigible Hindenburg disaster and other stock shots is a yarn involving Ford in his attempts to get various scoops. Most of the time he is outsmarted by his competitors. On one assignment he falls for June Travis, winner of a radio contest. Fired by his irate boss, he gets mixed up with a gang of crooked television stock promoters. He gets wise to them, however, when they pull a

faked screening of the Hindenburg landing safely, while Ford's assistant, Arthur Lake, shoots the tragic explosion and turns it in to his company, who are about to go for the phony idea. The end has Ford bound for China, but leaping off the plane in a parachute to head off Travis. It's pretty corny.

Performances are routine, including Ford's "wise guy."

AD TIPS: Sell it as an inside on the newsreelers' daring. Lay off the Chinese War angle; there is none of it.

PIX

'COLORADO KID' FAIR BOB STEELE WESTERN

Rates •• for action spots.

Republic

56 Minutes

Bob Steele, Marion Weldon, Karl Hackett, Ernie Adams

Directed by Sam Newfield

This is a routine western. Action is fairly fast, but the story presents nothing novel. It

is, as a matter of fact, so patterned that even dyed in the wool western fans may find it a bit monotonous. Steele's name will get it average grosses in action spots.

Steele, foreman of a ranch, has a dispute with his drunken boss and is fired. Later, the owner is found dead, murdered, and \$5000 is missing. Steele, of course, is charged with

the crime. Just before he is to be hanged, he makes a getaway from the jail. Marion Weldon, daughter of the dead ranch owner, locates Steele, binds him then goes after the man she knows is guilty. Steele escapes and captures the killer himself, saving Marion from his clutches, too.

L. J.

'PRESCRIPTION FOR ROMANCE' HAS AUER—THAT'S ALL

Rates •• as dualler.

Universal

62 Minutes

Wendy Barrie, Kent Taylor, Mischa Auer, Dorothea Kent, Frank Jenks, Henry Hunter, Samuel S. Hinds

Directed by Sylvan Simon

But for the presence of Mischa Auer, this Universal programmer would be a dud. The wide-eyed comic provides sufficient fun in

his familiar role of a decadent nobleman to make the picture mildly amusing. When he is off the screen, however, nothing of very great interest transpires. If the exhibitor features Auer, it should help the grosses on dual bills.

The story, rather sketchily told, has detective Kent Taylor pursuing Henry Hunter, absconder with a half million dollars, from New York to Budapest. Wendy Barrie, a female doctor, protects Hunter, who once

helped her father out of a hole. Taylor and Barrie fall in love. Despite the meddling of Auer, impoverished and unscrupulous count who is after the reward, Taylor finally contrives to net his man—and the girl he loves.

The young people who play the romantic roles are pleasant enough, but their material is weak. So is the direction.

AD TIPS: Sell Auer—nothing else.

L. J.

'KID COMES BACK' PUNCHFUL BOXING YARN

Rates •• + for action houses; good dualler elsewhere.

Warner Bros.

60 Minutes

Wayne Morris, Barton MacLane, June Travis, Dickie Jones, Maxie Rosenbloom

Directed by B. Reeves Eason

Recalling his success in KID GALAHAD, Warners have put Wayne Morris back in the squared circle and he scores another hit. THE KID COMES BACK shows off the handsome, husky newcomer in a fast moving, exciting movie that will win him a host of new fans. Lacking the cast strength of GALAHAD, this will be no boxoffice sensation, but it will fully satisfy those who see it. Action

houses should get above average grosses; deluxe and nabe spots have fine dual bill material.

The yarn tells about Barton MacLane, outstanding contender for the heavyweight crown, who loses his chance to win the title when the champion retires. He watches country boy Morris in a street fight and trains him for the ring, until the youngster becomes a big time battler. MacLane, meanwhile, is named champion by the Boxing Commission and Morris the chief contender. The latter has fallen in love with June Travis, MacLane's sister, and he refuses to fight. MacLane provokes him to the point where he accepts the

bout. Morris is knocked out by McLane, who becomes undisputed champion. The hero gets his gal and new brother-in-law's blessing.

The same rugged simplicity that Morris exhibited in GALAHAD will win the fans again. The support is good. Fight scenes have been adroitly handled, with Maxie Rosenbloom lending a note of authenticity to the pugilistic sequences.

B. Reeves Eason directed with an eye to swift tempo and sentiment.

AD TIPS: Sell Wayne Morris on the strength of his GALAHAD performance. Give him to the women as a new heart throb.

BARTON

'ROSALIE' LAVISH PRODUCTION, SPOTTY ENTERTAINMENT

Rates •• + on cast strength.

Hollywood Preview

M-G-M

123 Minutes

Nelson Eddy, Eleanor Powell, Frank Morgan, Edna May Oliver, Ray Bolger, Ilona Massey, Billy Gilbert, Reginald Owen, Tom Rutherford, Clay Clement, Virginia Grey, George Zucco, Oscar O'Shea, Jerry Colonna, Janet Beecher, Tommy Bond

Directed by W. S. Van Dyke

ROSALIE is another in the category of musicals that are long on spectacle and short on story material. The antiquated theme of the mythical country princess who must decide between duty and love lacks the body to support the sumptuous production of this Metro offering. Eleanor Powell is badly cast

and Nelson Eddy seems stiffer than ever. The drawing power of their names, however, will be chiefly responsible for returns on this film-musical. It will not get favorable word-of-mouth plugging.

After falling in love with Nelson Eddy, a West Point football hero, Eleanor Powell is called back to her country to marry nobleman Tom Rutherford. He, it appears, is actually in love with Ilona Massey, lady in waiting to Miss Powell. Eddy flies across the ocean to keep a date with the princess, discovers her identity and flies back again. Powell comes to America with her father and mother, Frank Morgan and Edna May Oliver. After various complications the two are again lovers and Rutherford is free to claim Miss Massey.

Most commendable point of the whole picture is that it serves to introduce to screen fans two promising new personalities, Ilona Massey and Ray Bolger. The former is an exotic foreign blonde with mature acting ability, which defies her youthful charm and beauty. Her voice, too, is exquisite. Ray Bolger of Broadway has little opportunity to display his unique dancing ability, but scores solidly with a good comedy performance. Frank Morgan does a take-off of Edgar Bergen and his Charlie McCarthy. The dummy is repulsive and the act bad.

The dance numbers by Albertina Rasch overshadow the ineffectual direction of Woody Van Dyke.

AD TIPS: Sell the stars and the spectacle.

HANNA (Hollywood)

'MAMMA RUNS WILD' AMUSING FARE FOR FAMILY

Rates •• for the nabes; good dualler in deluxers.

Hollywood Preview

Republic

66 Minutes

Mary Boland, Ernest Truex, William Henry, Lynn Roberts, Max Terhune, Joseph Crehan, Dorothy Paige, Dewey Robinson, Julius Tannen, Sammy McKim

Directed by Ralph Staub

To Mary Boland and her new partner, pint-sized Ernest Truex, goes most of the credit for making this one of the better domestic comedies of the season. The script staggers

occasionally, but these two seasoned and polished performers manage to keep it moving and amusing. Designed for the family trade, MAMMA RUNS WILD will click solidly in that category. It is good dual material for deluxe houses.

Boland is the civic minded wife of Truex. Her proximity to a bank robbery makes her famous in her suburban village, with the result that she is nominated by the women of the town to run for mayor. After various of their bars are closed, the men become weary of this feminine power and nominate Truex to oppose his wife. The election is a land-

slide in his favor and Miss Boland consoles herself with the thought that as his wife, she will have a prominent position in the community.

Excellent contrast is made by the stylized comedy of Boland and Truex, both provoking hearty laughter with their respective mannerisms. William Henry and Lynn Roberts work briefly, but well, in their romantic assignments.

AD TIPS: Feature Mary Boland and her new partner, Truex. Sell the husband vs. wife for mayor angle.

HANNA (Hollywood)

'CITY GIRL' EXCELLENT PROGRAM MELODRAMA

Rates •• + for action houses; dualler elsewhere.

Hollywood Preview

20th Century-Fox

63 Minutes

Phyllis Brooks, Ricardo Cortez, Robert Wilcox, Douglas Fowley, Chick Chandler, Esther Muir, Adrienne Ames, George Lynn, Charles Lane, Paul Stanton

Directed by Alfred Werker

An engrossing drama of the disintegration of an avaricious girl. Although it is a mere program picture, CITY GIRL held this reviewer in its grip. Honestly written, directed and acted, it packs a strong dramatic punch,

failing even to compromise for a happy ending. This novelty will appeal to male audiences, but it may offend the sensitivities of many women. CITY GIRL will do best where they like their filmfare in unvarnished realism. For dualling it should be coupled with a comedy.

Phyllis Brooks is a tenement-born girl, who sacrifices her love for lawyer Robert Wilcox to accept the favors of Ricardo Cortez, a big time gangster. She knows her wrong, but having once tasted luxury, she cannot turn back. Finally, deserted by the loyal Wilcox, she pays the penalty with death.

Miss Brooks proves herself an actress of unusual ability. Her transition from a naive girl to a moll is sensitively handled. Ricardo Cortez is suavely sinister and Robert Wilcox does excellently in an exacting role. In support, Adrienne Ames and Esther Muir do particularly good work.

Alfred Werker's direction is noteworthy for its honesty and sincerity in dealing with an unpleasant but believable story.

AD TIPS: Direct your campaign to the men. Sensationalize it as the true story of a gangster's moll.

HANNA (Hollywood)

What the Newspaper Critics Say

SH! THE OCTOPUS

(Warner Bros.)

"... Another of those scatter-brained spook comedies, with the liberty-gibbet Hugh and his dead-pan teammate, Allen Jenkins, appearing as a couple of detectives..."

B. C., N. Y. TIMES

"... If you're a Hugh Herbert fan—you'll find plenty of laughs in the shivery foolishness..."

J. T., N. Y. POST

"... Hugh Herbert does everything he can to make it funny, and it is when he and Allen Jenkins are in the spotlight... Some of the dialogue is comical..."

Tazelaar, N. Y. HERALD TRIBUNE

THE SHADOW

(Columbia)

"... Fair enough entertainment... Its mood is eerie and suspenseful, and its action reasonably swift even if its donouement is pretty feeble and abrupt..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Simply another of those brazenly synthetic 'whodunit' pictures with all the action taking place around a circus..."

B. C., N. Y. TIMES

"... A fair job, though, of menace production... You never have the slightest chance of suspecting the guilty one..."

N. Y. POST

"... The action is fast, lurid and absorbing... Lines are sometimes amusing, and the heroine's struggle with 'the shadow' genuinely creepy..."

Tazelaar, N. Y. HERALD TRIBUNE

I'LL TAKE ROMANCE

(Columbia)

"... A gay, engaging romantic comedy... Grace Moore's most complimentary screen vehicle since 'One Night of Love'..."

Finn, PHILA. RECORD

"... Possesses more than a fair amount of enjoyable humor and good singing..."

WASH. TIMES

"... An expertly written, amusing, sprightly, unusually well directed and acted entertainment that keeps you interested from beginning to end... First rate..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Eminently satisfactory if you are willing to concede the inevitable opera star plot... Enjoyable throughout..."

Winsten, N. Y. POST

"... Not enough narrative excitement between songs..."

Barnes, N. Y. HERALD TRIBUNE

Bulldog Drummond's Revenge

(Paramount)

"... The best of this series... Gay, bantering, lively and altogether improbable..."

Boehnel, N. Y. WORLD-TELEGRAM

"... The London fog is handsomely reproduced and the photography and settings, as usual in this series, are exceptional..."

Tazelaar, N. Y. HERALD TRIBUNE

"... Better than average program flicker..."

Thirer, N. Y. POST

Charlie Chan at Monte Carlo

(20th Century-Fox)

"... Interesting enough, with slight touches of humor and graced by the presence of a competent supporting cast..."

Nugent, N. Y. TIMES

"... Is at best only Grade B thriller entertainment... As usual, Warner Oland is excellent as Chan and fine work is done by the supporting cast..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Has little excitement and less suspense... Chief virtue of the show is the excellent sketching of a Monte Carlo background..."

Barnes, N. Y. HERALD TRIBUNE

DAUGHTER OF SHANGHAI

(Paramount)

"... A tense, melodramatic atmosphere... An unusually competent cast saves the film from the worst consequences of certain inevitable banalities..."

B. R. C., N. Y. TIMES

"... More like an old Pearl White serial than a present-day screen entertainment..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Moves with the swift melodramatic thrills of a ten-twenty-thirty serial... Makes its point neatly, and has the benefit of good trouping, careful direction and expert photography..."

Thirer, N. Y. POST

"... Story is designed for as many thrills as can be crammed into one picture, with photography, musical score and settings all lending a breathless effect..."

Reel, CHICAGO AMERICAN

HITTING A NEW HIGH

(RKO Radio)

"... Goes nonsensical without any compensating fun... Even the antics and grimaces of such popular screen clowns as Edward Everett Horton and Eric Blore are rarely amusing..."

Barnes, N. Y. HERALD TRIBUNE

"... Seldom has such a first rate cast been given such mediocre material..."

Boehnel, N. Y. WORLD-TELEGRAM

"... There are a few funny incidents in the picture and many that are not so funny..."

Winsten, N. Y. POST

YOU'RE A SWEETHEART

(Universal)

"... Not even the smart sets nor the lively tunes can compensate for the hamstrung plot..."

Tazelaar, N. Y. HERALD TRIBUNE

"... Although it boasts an excellent cast, is a feeble, old-fashioned musical romance... The cast makes this conventional narrative better entertainment than it deserves to be..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Just a fair show, as this type of cinema entertainment goes..."

N. Y. POST

WELLS FARGO

(Paramount)

"... A dramatic masterpiece considering both the pre- and post-Civil War periods... As thrilling as it is sentimental, as big as it is close and intimate, as magnificent as it is honest and human, and as dramatically exciting as it is tender and humorous... A more nearly perfect cast picture would be difficult to find..."

Marsh, CLEVELAND PLAIN DEALER

"... Cast is first rate from top to bottom and keeps a substantial, human trend of story running through the film..."

Murdock, PHILA. RECORD

"... A fast-moving, exciting and highly diverting movie, which neglects neither comedy nor romantic interest in its rush against time..."

Finn, PHILA. RECORD

TRUE CONFESSION

(Paramount)

"... Fast and furious, and the performances are smoothly conceived for the monkey business in hand..."

Winsten, N. Y. POST

"... A joyous expose, which combines farce, burlesque and satire in a superb manner... Directed with speed, smartness and deftness... Really superior wit and humor, and enjoys the luxury of fine acting..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Belongs in the daffy comedy cycle... Spins merrily along with remarkably few dull stretches... Mr. Barrymore's performance is the most brilliant..."

Barnes, N. Y. HERALD TRIBUNE

"... Witty, clever and hugely amusing show..."

Nugent, N. Y. TIMES

"... A wild, mad opus designed solely for chuckles..."

Reel, CHICAGO AMERICAN

FIRST LADY

(Warner Bros.)

"... Sparkling satire on petticoat politics... Gem of sophistication..."

Reel, CHICAGO AMERICAN

"... Taking the shortcomings into consideration, there remains enough of the play to form a fairly original picture which also has its good points..."

Winsten, N. Y. POST

"... There are a number of superb minor performances, but Miss Teasdale tops them all..."

Nugent, N. Y. TIMES

"... A somewhat static but occasionally amusing film version of the Katherine Dayton-George Kaufman play..."

Finn, PHILA. RECORD

"... Has many bright moments due largely to its sapient comments on public affairs, and the people to whom they are entrusted..."

G. G., PHILA. LEDGER

TOVARICH

(Warner Bros.)

"... Smart lines, neat comedy situations and two of the most engaging players in movies combine to make a comedy of lip-snacking, satisfaction..."

Finn, PHILA. RECORD

"... Gallant, gay and sentimental... Bright bit of high comedy... Has plenty of pace and color..."

Murdock, PHILA. RECORD

"... Sets a new standard for high comedy on the screen..."

Kanour, BALTIMORE EVEN. SUN

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

One of the Street's colorful figures, "DOC" CONNELLY, the pharmacist, was stricken with pneumonia and passed away Xmas Day . . . HARRY WEINER is at Hahnemann Hospital recovering from an emergency appendectomy . . . The local Showmen's Club elected the following officials at its first general meeting: RAY O'ROURKE, president; FRANK HAMMERMAN and LARRY MACKEY, vice-presidents; BILL PORTER, secretary; MEL KOFF, chairman of the Entertainment Committee; OSCAR NEUFELD, chairman Membership Committee; LARRY MACKEY, chairman Publicity Committee; NAT ABELOVE, chairman House Committee. Although no definite decision has been made, it is likely that the permanent headquarters will be in the St. James Hotel . . . DAVID MOLIVER acquired the Viola in town . . . HENRY SORK took over the Refowich, Schuylkill Haven . . . Interests affiliated with CHARLES STIEFEL have bought the mortgage on the Susquehanna, now operated by RAY SCHWARTZ. The current lease expires in about 18 months . . . MR. & MRS. NORMAN (Nookie to you!) BECKETT celebrated their 5th wedding anniversary Xmas Day . . . Among the better Xmas parties on the Street were those at Quality Print Shop and New Jersey Messenger . . . When the postponed Mummies' Parade moves down Broad St. Saturday, five Variety Club men will be among the judges. HARRY BIBEN, LEONARD SCHLESINGER, ABE EINSTEN, LOUIS GOLDSMITH and good old OSCAR NEUFELD . . . Huge CHARLIE GOLDFINE sponsored and was master of ceremonies at a couple New Year's Eve affairs . . . FLASHES that impressed at one of the gayer New Year's Eve jamborees—at the Variety Club in the Bellevue-Stratford; MRS. JANET GROSS handling the drums with considerable skill. CHARLES ZAGRANS stepping out for one helluva swell time. Can you picture him tickling a banjo for the amusement of a couple dozen funmakers—and himself? HARRY BIBEN'S sister-in-law (we missed the name) delivering a simply grand rendition of "Darktown Strutters' Ball." NATE MILGRAM and brother DAVE'S missus comprising the smoothest dance team on the floor all nite. RAY SCHWARTZ proudly exhibiting a diamond ring, the gift from his mother-in-law (which IS something to talk about!). SID SAMUELSON with two dozen paper top hats piled on his head by the merrymakers—and not minding one whit. The balky dress shirt that troubled GEORGE RUBENS all evening. The two swell floor shows brought in by HARRY BIBEN. CLAIRE SCHWARTZ showing how many others a grand sport can make happy. SKIP WESHNER so placidly congenial in so much noisy hilarity. LEWEN PIZOR looking in the pink again leading the "Hail, Hail" parade. JACK BERESIN a genial host as chief barker. RAY O'ROURKE with a lovely. For one of the merriest New Year's Eves, orchids (if we may, Mr. Winchell!) to the committee members who staged it: CHARLES and MRS. ZAGRANS, MRS. ALLEN BENN, JACK BERESIN, RAY O'ROURKE, HARRY and MRS. BIBEN and CHARLES SEGALL. And one for DAVID GREENBERG, who managed things so adroitly . . . To all of you, our most sincere wishes for a Happy and Successful 1938!

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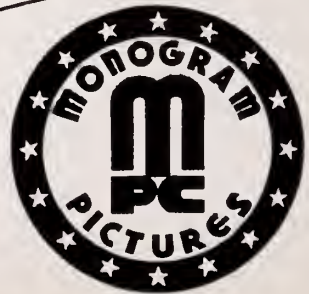
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WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE



Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 2

JANUARY 15, 1938

PRICE, 15 CENTS

PLEASE, Mr. De MILLE!

Why is it that Paramount, above all other film companies, is pervaded by a spirit of avarice and unreasonableness?

From the fountain-head of Paramount policy, Adolph Zukor, there seems to seep through the entire organization an attitude that they are forever being cheated of their just dues by cruelly grasping exhibitors. Poor Paramount! It is a story to make the timid weep.

Of course, just what JUST means is determinable only by Paramount. Given the arbitrary right to decide, Zukor and his men would probably fix from 50% of the gross up as the fair rental a theatre should pay for film. In the face of an estimated six to eight million dollars net profit, the Paramount president last year wept bitter verbal tears over the sorry state into which production would be plunged unless exhibitors acquiesced in a general upward surge of rentals.

But last week Mr. Zukor was silent, and in his stead stood Cecil B. De Mille, who, with all due respect for his colorful showmanship, can spend exhibitors' rentals with a more consistently lavish hand than any man in Hollywood.

The occasion was the meeting of Paramount's sales executives held in New Orleans. We sincerely hope Mr. De Mille was misquoted, but his remarks in discussing increased production costs, as reported in the Film Daily, were these:

"Theatres should be prepared to share part of this burden EVEN
THOUGH THE RENTALS ARE MORE THAN THE THEA-
TRES CAN AFFORD AND YET RETAIN FOR THEM-
SELVES A PROFIT."

Here is a classic so exemplary of Paramount's callous anti-exhibitor attitude. In effect, Mr. De Mille suggested that the exhibitors of the nation dedicate themselves to the noble and sacrificial purpose of operating their theatres at a loss for the glory and added profit of Paramount.

Please, Mr. De Mille, stay in the studio!

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

NEWS HIGHLIGHTS

ALLIED BOARD MEETS

The annual meeting of Allied's Board of Directors meets in Washington January 18-19. Three of the most vital topics due for discussion are anti-trust laws, the block booking bill and radio competition by film companies. The site for this year's National Convention will be settled upon, with Atlantic City, Pittsburgh and Indianapolis bidding.

* * *

PETTENGILL TO PRESS BILL

Washington.-Representative Samuel B. Pettengill (D. Ind.) reiterated intention to press for action on his measure to outlaw compulsory block booking at the current session of Congress. He declared that he would ask the House Interstate and Foreign Commerce Committee to report the bill favorably as soon as the group met.

* * *

SEARS HITS GIVEAWAYS

Hollywood.-Gradwell Sears, general sales manager of Warner Bros., decried the "degradation" of film theatres by operation of "Country Stores, Turkey Nights and other destructive giveaways, when they should be plugging pictures instead." The blast, delivered as the sales executive was leaving the coast for New York, included these remarks: "If exhibitors would devote as much time to merchandising these great shows to customers as they do in putting over audience games which drive away business, the entire industry would be better off!" . . . "Motion picture theatres are built for motion pictures, not constructed for the purpose of being used as gambling halls or for lotteries." . . . "Unless thea-

tres wake up and go to work, producers will be compelled to cut production budgets." . . . "Theatres are not playing fair with Hollywood by not getting all the money they should from its product." . . . "If they don't junk Turkey Nights and all the other trash which is ruining the industry and discouraging producers, they will end up in financial suicide."

* * *

'DIVORCE' CASE SOON

The first court test of the new North Dakota law barring operation of theatres by film companies will take place within two weeks at the state capitol. The case is being brought by the two Paramount theatres affiliates operating in N. D. and will be defended by counsel for the state and for Allied of the Northwest, which was largely instrumental in having the law enacted.

* * *

MISS SHEARER RETURNS

Hollywood.-Absent from the screen since the death of her husband, Irving Thalberg, Norma Shearer returned to her film career on the Metro lot with the start of production on the long delayed MARIE ANTONETTE.

* * *

NO 50% FOR 'SNOW WHITE'

Philadelphia independents were urged this week by the United M.P.T.O. to refuse contracts for SNOW WHITE AND THE SEVEN DWARFS being offered by RKO at 50 percent. A letter was sent to all indies in the territory asking them to hold out against this exorbitant demand.

'SNOW WHITE AND THE SEVEN DWARFS' DELIGHTFUL*Rates ●●●● in class houses; less down the line.*

RKO Radio (Disney)

86 Minutes

The long-awaited Walt Disney feature-length cartoon has arrived to fulfill the fondest expectations of all those who have enjoyed the magical fantasy of his short subjects. It is a masterful technical job, but much more than that. Disney and his associates have achieved the miracle of making pen and ink characters seem living beings, acting naturally, experiencing human emotions and transmitting feelings to the spectator. Grimm's fairy tale has become almost a flesh and blood story of romance, suspense, comedy and pathos. There is human interest and touching sentiment in the relationship of the harassed Snow White and her seven dwarfed protectors such as one never anticipated could be created in a cartoon. We soon lost

all sense of the mechanical features and sat in rapt attention as the story unfolded.

As with any novelty, one must speculate on the boxoffice results. The first runs undoubtedly will get high grosses. Class spots, too, should approach house records. City neighborhoods are a question mark, but we rate them well above average. Factory districts, action and rural houses will probably get the lowest returns. There are bound to be large portions of the population who will persist in regarding even a feature cartoon as just another "added attraction."

The story tells how Snow White's stepmother, the Queen, orders her killed because the magic mirror has revealed Snow White to be the loveliest female in the country. The soldier who is assigned the murder, allows her to escape. Fleeing through the woods, the Princess is led to the home of the Seven Dwarfs, who are absent. She sets their house

in order and when they return they take her to their hearts. The Queen learns of her whereabouts and, disguising herself as an old hag, gives Snow White a poisoned apple. The poison produces death from which the victim can be raised by a love kiss. The Queen meets her death when she is chased by the dwarfs, who place the body of the Princess in a glass casket. While they are mourning her, the Prince who loved her comes to the dwarfs' home and kisses her, thus bringing the Princess back to life.

The perfection of synchronization, the superb selection of music and the appeal of the characters are marvels to hear and behold. To Disney and his co-workers the industry and the public should be grateful for a courageous experiment and a delightful piece of entertainment.

BARTON

'THE BUCCANEER' THRILLING ENTERTAINMENT FOR ALL*Rates ●●● + generally.*

—Hollywood Preview—

Paramount

115 Minutes

Frederic March, Franciska Gaal, Akim Tamiroff, Margot Grahame, Walter Brennan, Ian Keith, Spring Byington, Douglas Dumbrille, Robert Barrat, Hugh Southern, Beulah Bondi, Anthony Quinn, Louise Campbell, Montagu Love, Eric Stanley, Fred Kohler, Gilbert Emery, Holmes Herbert, Evelyn Keyes, Francis McDonald, Frank Melton

Directed by Cecil B. De Mille

Cecil B. De Mille has turned out one of the year's grandest adventure films. THE BUCCANEER differs from most De Mille pictures in that more emphasis is placed on story value and action than spectacular effects. A variation of formula which is greatly to the film's advantage. Tearing from history a little known incident of dashing, vigor-

ous and colorful action in early America, the producer has embellished it with his superb sense of theatricals. He has dressed the story with a magnificent production, pervaded it with a spirit of gayety and adventure to make it a swashbuckling, stirring, romantic piece of film. Backed by a splendid cast, headed by Frederic March, it should have unusual popular appeal. The grosses will be among the year's tops everywhere.

The story deals with the career of the notorious pirate Jean La Fitte (Frederic March), who was at the height of his glory about 1812. Offered a handsome sum to join forces with the British in their attempt to capture New Orleans, La Fitte's love for the United States causes him to join forces with America, although the Government is offering a good price for his capture. His offer of aid is accepted by President Jackson, but conniving American interests headed by Ian Keith attempt to prevent his rendering assistance.

Despite these obstacles, La Fitte and his men arrive in New Orleans in time to play a decisive part in that famous victory.

Frederic March is excellent, endowing the role with vigor and dash. The attractive newcomer, Franciska Gaal, has a light, almost kittenish assignment, which she carries off with skill. Challenging the headliners is Akim Tamiroff, whose portrait of a blood-thirsty, yet comical, aide to La Fitte is acting of the highest order. He steals many scenes from the stars. Margot Grahame is appealing as the New Orleans belle to whom La Fitte is secretly engaged. Others in the long cast do impressive work.

De Mille's direction is characteristic; broad, sweeping and always striving for breath-taking effect. It is one of his finest jobs.

AD TIPS: Sell this as a thrilling adventure story. Plug the De Mille and March names.

HANNA (Hollywood)

'BAD MAN OF BRIMSTONE' SUPER WESTERN, GRAND ENTERTAINMENT*Rates ●●● + in action and western houses; slightly less elsewhere.*

—Hollywood Preview—

MGM

115 Minutes

Wallace Beery, Virginia Bruce, Dennis O'Keefe, Joseph Calleia, Lewis Stone, Guy Kibbee, Bruce Cabot, Cliff Edwards, Arthur Hohl, Noah Beery, Jr., John Qualen, Charles Grapevin, Robert Barst, Guinn Williams

Directed by J. Walter Ruben

It's a western, but anyone who thrills to Adventure will love it! A superlative production, eye filling scenery, the sure-fire histrionics of a name cast, and a grand adventure story compose BAD MAN OF BRIMSTONE, which proves again that Westerns can always be a vital part of motion picture production. This Metro offering is a compelling, thrilling melodrama, relieved at appropriate intervals by touches of sympathetic comedy. It will appeal to all but sophisticated metropolitan

audiences, while the youngsters and western addicts will have a field day watching a "horse opera" done in swell style.

Wallace Beery is the notorious outlaw who rules Brimstone with an iron hand. To this Western village comes Dennis O'Keefe, a city slicker, who is Beery's unknowing son. When O'Keefe kills one of Beery's men and is sought by his brother, Bruce Cabot, Beery secretly arranges to have him go East to pursue a law career. Some years later he returns, commissioned as Federal Marshall of Brimstone. The cruel murder of Guy Kibbee, O'Keefe's pal, brings things to a head. Cabot, the killer, is freed. O'Keefe's protests resolve into a gun battle between the law and Beery's men, with the latter fighting on the side of his son. It ends happily as O'Keefe marries Virginia Bruce, while Beery goes off quietly to jail, secure in the knowledge that no one

will ever know of his son's parentage.

In the title role Wallace Beery does his best acting stint in some time. As the uncouth, but loveable, BAD MAN his is a well shaded characterization brightly highlighted by touches of comedy and drama. Handsome Dennis O'Keefe looks like a "find" in the romantic lead. Joseph Calleia does well with a sympathetic comedy assignment. Lesser roles are expertly handled by Stone, Kibbee and Cabot. Cliff Edwards' portrayal of a slightly loco bandit is grand comedy.

J. Walter Ruben keeps his yarn moving in orthodox western style, heavy on action and comedy, with only a minimum of romance.

AD TIPS: Play up the cast heavily, if westerns mean nothing. Feature O'Keefe as a new romantic star discovery. Call it a "Red-Blooded Adventure Story."

HANNA (Hollywood)

MORE REVIEWS ON PAGE 8

'I MET MY LOVE AGAIN' FAIR ROMANCE

Rates •• on femme appeal.

United Artists (Wanger)

74 Minutes

Joan Bennett, Henry Fonda, Dame May Whitty, Alan Marshall, Louise Platt, Tim Holt, Dorothy Stickney

Directed by Arthur Ripley and Joshua Logan

The title and the type of story will probably attract fair feminine trade, but the reception will be just tepid. I MET MY LOVE AGAIN is that kind of a picture, sentimentally romantic, striving for a sob, but slow and lacking suspense. Competent performances by the romantic leads and a good supporting cast partially gloss over a story

which is too obviously cheap fiction. It's just a programmer that will get average grosses where the exhibitor sells it to the ladies. Action and rural houses should dual it with an action film.

Henry Fonda, a studious college boy, and his small town sweetheart, Joan Bennett, are in love until she meets and falls madly in love with a carefree young writer, Alan Marshall. The couple leave to live in Paris, while Fonda goes on to become a professor. A child is born to Joan, but her husband is killed while drunk ten years later and she returns to her home town. Meanwhile, Louise Platt, a spoiled rich girl, is trying determinedly to win Fonda. He, however, still

loves Joan and finally marries her, after some complications.

The supporting roles impress more than the leads, although Fonda and Miss Bennett make the most of their material. Dame May Whitty, Louise Platt (the rich gal) and Alan Baxter are standouts.

Co-directors Ripley and Logan might have helped considerably by clipping some scenes to add punch.

AD TIPS: The title offers many exploitation tips. The circular can be a letter from the girl telling of her feelings when she "met her love again." Use the "true story" tone in all copy; it appeals to the females.

BARTON

'LOVE IS A HEADACHE' JUST SO-SO PROGRAMMER

Rates •• on cast strength.

—Hollywood Preview—

M-G-M

68 Minutes

Gladys George, Franchot Tone, Ted Healy, Mickey Rooney, Frank Jenks, Ralph Morgan, Virginia Weidler, Jessie Ralph, Fay Holden, Barnett Parker, Julius Tennen

Directed by Richard Thorpe

This Metro programmer will elicit only very mild response. Neither farce nor drama, it alternately tries both, emerging as a hodge podge of artificial comedy situations. The characters are poorly drawn, particularly those played by Miss George and Franchot

Tone. Best results will come in the neighborhoods, where the human interest angles may attract. Other houses will find it fair dual material.

Yarn casts George as a temperamental actress who is loved by Tone, Broadway columnist. When he broadcasts an appeal for a home for orphans Mickey Rooney and Virginia Weidler, Ted Healy, George's p.a., has them brought to the actress' apartment. She hits the ceiling, but is soon won over by the youngsters. Tone believes she is using them for publicity and tries to get them away from her. This leads to a host of implausible complications, which are climaxed by the marriage of Tone and George, thus assuring the

welfare societies concerned that the youngsters will have a good home.

Favored by the best photography she has been given since her film debut, Gladys George strives vainly to overcome the defects of a crudely written character. Ditto for Franchot Tone. Mickey Rooney and Virginia Weidler are best alone. In their scenes with the adults they are stilted.

Richard Thorpe's direction, for the most part, lacks depth and understanding. He might have saved the script, but didn't.

AD TIPS: Feature the story idea of a great actress made the unwilling guardian of two orphans. Sell the cast.

HANNA (Hollywood)

'EVERYBODY'S DOING IT' SHOULD NOT HAVE BEEN DONE!

Rates • + as dualler.

RKO Radio

66 Minutes

Preston Foster, Sally Eilers, Cecil Kellaway, Lorraine Krueger, William Brisbane, Richard Lane, Guinn Williams

Directed by Christy Cabanne

Why do they do things like this? It is a two-reel comedy idea stretched to feature length and done with a minimum of ingenu-

ity. Whoever conceived the brilliant (?) scheme of making a movie based on a picture puzzle contest should go to the tail of the class. Slapstick and melodrama have been tossed into the pot haphazardly and it's a miserable stew. For the secondary spots on dual bills in the sub runs only.

Preston Foster is a crack-brained artist, who plans a picture puzzle contest with Sally Eilers. He draws the pictures until the contest is well under way, then goes to drink.

Sally has Guinn Williams, gangster, take Foster to the country, but Williams hits on the idea of kidnapping him and winning the \$100,000 first prize for his gang boss. Foster, by putting clues in his drawings, informs Sally of the hideout location. The police free Foster after a fight with the mob and Sally marries him.

Performances and direction are down pretty close to the level of the story.

L. J.

'TARZAN'S REVENGE' POOR APE MAN FILM

Rates •• for action spots; n. g. elsewhere.

—Hollywood Preview—

20th Century-Fox (Lesser)

68 Minutes

Glenn Morris, Eleanor Holm, George Barbier, C. Henry Gordon, Hedda Hopper, George Meeker, Corbet Morris, Joseph Sawyer, John Lester Johnson

Directed by D. Ross Lederman

Sol Lesser's debut as the producer of a series of Tarzan pictures is anything but successful. Those youngsters and adults who learned to enjoy the escapades of the tree-

hanging jungle man will be sorely disappointed. Particularly because in this version not one bit of credibility has been given the ridiculous story. Grosses will depend chiefly on what interest has been sustained since Tarzan last made his appearance on the screen. Action houses should get fair results on the title; it will get the ha-ha elsewhere.

In an expedition party to Africa are George Barbier an animal hunter, his wife Hedda Hopper, daughter Eleanor Holm, and her fiance George Meeker. Miss Holm falls into danger and Tarzan (Glenn Morris) comes to her aid. A romance blossoms as Tarzan suc-

cessfully saves her from more perils. When the rest of the party leaves for civilization, Miss Holm remains behind to climb trees with Tarzan.

Both Morris and Holm leave much to be desired in their performances, neither being at ease before the camera. A cast of usually usually reliable supporting players fail to help the proceedings any.

Lederman's direction is weak.

AD TIPS: Plug Tarzan. Lay low on the names; may be best not to mention them.

HANNA (Hollywood)

HOLLYWOOD

By DAVID J. HANNA

WHAT NOW, SELZNICK?

Probably the wisest approach to the problem of where David O. Selznick will finally land is one of indifference until he does land, but the man is too important in the production scheme of Hollywood to warrant such neglect.

Just when everyone was resigned to his settling with M-G-M on a contract that would have obligated him to make 30 pictures within a two and a half years period, the producer and his financial partner, John Hay Whitney, came out of a confab with Metro officials last Monday with this statement:

"We have tonight terminated negotiations with Metro-Goldwyn-Mayer and Loew's, Inc., for releasing affiliation for Selznick International, due to fundamental differences principally concerning sales policies in regard to Selznick International product."

The difference was on the matter in which S-I wanted its product handled. Metro officials desired to include it in the regular seasonal contract, while Selznick insisted that his pictures be sold separately, at rentals proportionate to the quality of individual pictures.

The most likely prospect now is that Selznick and Whitney will take complete control of United Artists. When this department made that prediction some weeks ago, it was pooh poohed by more than one "insider" in Hollywood and New York. Today it is being generally discussed as a good bet for the gamblers.

The hitch, of course, is whether the Chaplin, Fairbanks, Pickford interests will let go of U.A. They squelched the Sam Goldwyn deal and there is little chance that they will be more receptive to a proposition from S-I, unless the ante is raised considerably.

The Selznick rumors do not end with the talk about taking over U.A., however. RKO, lacking outstanding production brains, seems a likely spot where he may light. Too, the old stories about Paramount wanting him are being breezed around. We would hardly wager on the latter guess, because Adolph Zukor is hardly the man to place himself as far in the background as Selznick would want any other man in the same organization.

Although we may hear much more than you do about David O.'s future, your guess is just about as good as ours.

* * *

PARAMOUNT & COHEN PART

The long-standing feud between Adolph Zukor and Emanuel Cohen has finally ended as was expected. Cohen's contract, which had a year and one-half to run, was terminated by mutual agreement this week and the producer leaves the lot immediately.

Cohen announced that he will institute legal proceedings against the company and charged that Zukor

deliberately obstructed him since he assumed control of production at the studio.

Cohen was particularly valuable to Paramount when the deal was made because he held personal contracts for the services of Bing Crosby, Gary Cooper and Mae West. Crosby and West now belong to Par, and Cooper is contracted to Samuel Goldwyn.

Cohen's departure, following the refusal of Paramount to renew B. P. Schulberg's pact, leaves this studio with only one outside unit producer. He is Harry Sherman, whose Hopalong Cassidy series of westerns has become a very profitable fixture on the company's schedule. Sherman recently signed a new two-year contract.

* * *

FLICKERS

UNIVERSAL HAS SIGNED GLENDA FARRELL on a term contract for two pictures per year.

WITH GLENDA FARRELL OUT OF THE STUDIO, Warners have cast Lola Lane as Torchy Blane in the continuation of the series. TORCHY IN PANAMA is the title of the first of the new group, and Paul Kelly has been selected to replace Barton MacLane in the male lead. Humphrey Bogart had been talked of, but the material was considered hardly worthy of his talents.

DOUG FAIRBANKS, JR., whose screen career was rejuvenated by his Rupert of Hentzau in PRISONER OF ZENDA, is much in demand. RKO is lining up plenty of work for him, while 20th Century-Fox has just named him to appear opposite Loretta Young in FOUR MEN AND A PRAYER. Others in the cast of this one are David Niven, George Sanders ('Lancer Spy'), Reginald Denny and Alan Hale.

20th CENTURY IS PLANNING to make a big show of ALEXANDER'S RAG TIME BAND.

ANOTHER CHAP WHO WAS THOUGHT "WASHED UP" and is making a strong come-back is John Barrymore. Here, potentially, is one of the greatest actors of the screen, but a bit too light-hearted for his own good. Now he seems to have settled down and Metro borrowed him from Paramount to appear as Louis XV in Norma Shearer's MARIE ANTOINETTE.

A NEW COMPANY ENTERED THE PRODUCTION FIELD this week. It was announced that Standard Pictures Corporation had purchased the old Vitagraph studios from Warners and would make sixteen features yearly. The budgets will run from \$60,000 to \$75,000 each. Involved are Charles B. Taylor, B. W. Richards and Louis O'Brasky. Present plans call for the new group to take over the studios on March 1st. Exchanges are to be established throughout the country.

PRODUCTION RECORD

TELLS YOU EXACTLY WHAT IS HAPPENING IN THE HOLLYWOOD STUDIOS

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.

The date after titles is that of the FILM BULLETIN issue in which all details appeared. All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

THERE'S ALWAYS A WOMAN

Shooting started—January 5

Comedy

Cast: Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake, Wynn Cahoon, Jerome Cowan, Robert Paige, Thurston Hall, Arthur Loft, John Gallaudet

Directed by Alexander Hall

Produced by Wm. Perlberg

Story: Unavailable, see next issue. *

*

OUTLAWS OF BIG BEND

Shooting started—January 5

Western

Cast: Charles Starrett, Iris Meredith, Don Grayson, Dick Curtis, John Tyrell, Ed Le Saint, Eddie Cobb, George Chesebro

Directed by Allan James

Produced by Harry L. Decker
Story: Iris Meredith gives a note on her ranch to Dick Curtis, a land shark member of a large racketeering syndicate. Starrett helps her retain control of her property and the gang is wiped out. *

*

RECENTLY COMPLETED

CRIME OF THE YEAR (Issue Dec. 18) . . . LAND RUSH DAYS (Issue Dec. 18) . . . WIDE OPEN FACES (Issue Dec. 4) . . . THE CAMPUS MYSTERY (Issue Dec. 4) . . . PENITENTIARY (Issue Nov. 6) . . . 1/25—START CHEERING (Issues Sept. 11, 25) . . . 11/30—ALL AMERICAN SWEETHEART (Issues Aug. 14, 28) . . . 1/10—NO TIME TO MARRY (Issue Nov. 6) . . . 1/22—LITTLE MISS ROUGHNECK (Issue Oct. 23) . . . 1/20—SQUADRON OF HONOR (Issue Oct. 9) . . . WHO KILLED GAIL PRESTON? (Issue Nov. 20) . . . 1/1—WOMEN IN PRISON (Issues Sept. 11, 25).

TITLE CHANGES (ALL COMPLETED)

THE LONE WOLF IN PARIS—Changed from THE LONE WOLF (Issue Dec. 18) . . . WHEN G-MEN STEP IN—Changed from YOU CAN'T WIN (Issue Dec. 4) . . . CATTLE RAIDERS—Changed from THE LONE RIDER (Issue Nov. 20) . . . MAKING THE HEADLINES—Changed from ALL WERE ENEMIES (Issue Nov. 20).

NO NEW PRODUCTION

RECENTLY COMPLETED

THE SHADOW SPEAKS (Issue Dec. 18) . . . 11/19—FRONTIER TOWN (Issue Sept. 25) . . . 11/12—MR. BOGGS BUYS A BARREL (Issue Sept. 11)

Story: J. Carroll Naish is the owner of a string of trucks whose real business is plundering other trucks on the road and selling the produce at cut-throat prices. Lloyd Nolan is the G-Man assigned to the case. He tracks down Naish and his gang by becoming one of them. Mary Carlisle is his romantic interest. *

*

IN PRODUCTION

PROFESSOR BEWARE (Issue Dec. 4) . . . STOLEN HEAVEN (Issue January 1).

RECENTLY COMPLETED

HER JUNGLE LOVE (Issue Nov. 20) . . . COLLEGE SWING (Issue Nov. 20) . . . BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6) . . . BULLDOG DRUMMOND'S PERIL (Issue Dec. 18) . . . DEPUTY SHERIFF (Issue Dec. 18) . . . 2/17—DAUGHTER OF SHANGHAI (Issue Sept. 25) . . . 1/21—THRILL OF A LIFETIME (Issue Aug. 14) . . . 1/14—EVERY DAY'S A HOLIDAY (Issue Sept. 25) . . . 12/10—BORN TO THE WEST (Issue July 31) . . . 2/11—SCANDAL STREET (Issue Oct. 23) . . . 1/14—PARTNERS OF THE PLAINS (Issues Aug. 28, Sept. 11) . . . 4/8—HEART OF ARIZONA (Issue Nov. 6).

REPUBLIC

HOLLYWOOD MURDER MYSTERY

Shooting started—January 6

Mystery

Cast: Neil Hamilton, Evelyn Venable, Charles Williams, Jimmy Wallington, Reginald Sheffield, Lucien Lileton, Barbara Pepper, Lynn Roberts, Smiley Burnette

Directed by David Howard

Produced by Armand Schaefer
Story: A murder committed at the Hollywood boxing Stadium is solved by Neil Hamilton, district attorney, and Evelyn Venable, an up and coming authoress. *

*

RECENTLY COMPLETED

1/24—PURPLE VIGILANTES (Issue January 1) . . . BORN TO BE WILD (Issue January 1) . . . 1/31—OUTSIDE OF PARADISE (Issue Dec. 4) . . . 2/12—THE LONE RANGER (Serial, Issue Dec. 4) . . . 1/15—THE OLD BARN DANCE (Issue Dec. 4) . . . 12/6—WILD HORSE RODEO (Issue Oct. 23) . . . 11/20—ZORRO RIDES AGAIN (Issue Sept. 25) . . . 12/27—THE DUKE COMES BACK (Issue Sept. 25) . . . 11/15—SPRINGTIME IN THE ROCKIES (Issue Sept. 25) . . . 2/16—MAMMA RUNS WILD (Issue Nov. 6) . . . 2/2—LADY BEHAVE (Issue Oct. 9) . . . 1/17—EXILED TO SHANGHAI (Issue Oct. 23).

R K O - RADIO

CERTIFIED

Shooting started—January 5

KIDNAPPED

Shooting started—January 3

Adventure

Cast: WARNER BAXTER, FREDDIE BARTHOLOMEW, Arleen Whelan, John Carradine, Robert Allen, Leon Ames

Directed by Otto Ludwig Preminger

Produced by Kenneth MacGowan
Story: Not available in detail. It is based on the famous Robert Louis Stevenson novel of the same title. *

*

IN PRODUCTION

2/25—BARONESS AND THE BUTLER (Issue Dec. 18) . . . 3/18—WALKING DOWN BROADWAY (Issue January 1) . . . GYPSY (Issue January 1).

RECENTLY COMPLETED

2/11—HAPPY LANDING (Issues Nov. 6, 20) . . . 1/21—SALLY, IRENE AND MARY (Issue Nov. 20) . . . 4/27—LOVE ON A BUDGET (Issue Dec. 4) . . . THANK YOU, MR. MOTO (Issue Nov. 6) . . . 1/7—TARZAN'S REVENGE (Issue Oct. 23) . . . 3/11—REBECCA OF SUNNYBROOK FARM (Issue Oct. 23) . . . 2/18—CHECKERS (Issue Oct. 23) . . . 1/28—CHARLIE CHAN IN MONTE CARLO (Issue Sept. 25) . . . IN OLD CHICAGO (Issue July 3) . . . 1/7—CITY GIRL (Issue Dec. 4).

TITLE CHANGES (BOTH COMPLETED)

2/4—INTERNATIONAL SETTLEMENT—Changed from SHANGHAI DEADLINE (Issue Dec. 4) . . . 1/14—CHANGE OF HEART—Changed from HEADLINE HUNTRESS (Issue Dec. 4).

UNITED ARTISTS

NO NEW PRODUCTION

GOLDWYN

RECENTLY COMPLETED

THE GOLDWYN FOLLIES (Issue Sept. 11) . . . 12/24—ADVENTURES OF MARCO POLO (Issue July 3).

WANGER

RECENTLY COMPLETED

10/22—I MET MY LOVE AGAIN (Issue July 3).

SELZNICK

RECENTLY COMPLETED

THE ADVENTURES OF TOM SAWYER (Issue July 3)

METRO-GOLDWYN-MAYER

MARIE ANTOINETTE

Shooting started—January 4
Historical drama
Cast: NORMA SHEARER, Tyrone Power, Gladys George, Robert Morley, Melvyn Douglas, Joseph Calleia, Henry Stephenson, Cora Witherspoon, Peter Bull, Reginald Gardiner, Ruth Hussey, Shepperd Strudwick

Directed by W. S. Van Dyke
Produced by Hunt Stromberg
Story: With Norma Shearer in the title role, this is the biographical story of the Austrian Princess who, through her marriage to Louis XVI of France (Tyrone Power), became Queen of that country, only to be executed along with her husband at the time of the revolution.

IN PRODUCTION

3/18—GIRL OF THE GOLDEN WEST (Issue Nov. 6) . . . 3/25—TEST PILOT (Issue Dec. 18) . . . MADELON (Issue January 1) . . . SWISS MISS (Issue January 1) . . . 3/11—MERRILY WE LIVE (Issue Nov. 6).

RECENTLY COMPLETED

2/11—BENEFITS FORGOT (Issue Oct. 23) . . . 1/14—THREE MEN IN THE SNOW (Issue Dec. 4) . . . 2/4—LOVE IS A HEADACHE (Issue Dec. 4) . . . 1/21—EVERYBODY SING (Issue Oct. 23) . . . 2/25—ARSENÉ LUPIN RETURNS (Issue Nov. 20) . . . 1/28—MANNEQUIN (Issue Sept. 23) . . . 1/7—MAN-PROOF (Issue Sept. 25).

MONOGRAM

PORT OF MISSING GIRLS

Shooting started—January 7
Drama
Cast: Judith Allen, Milburn Stone, Harry Carey, Betty Compson, Matty Fain, Jane Jones
Directed by Karl Brown

Story: Judith Allen is a night club singer, who accidentally becomes involved in a murder. She takes refuge aboard a ship belonging to Harry Carey and falls in love with Milburn Stone, the first mate. Adventures bring her to the "port of missing girls," where she meets Betty Compson. After various adventures the girls sail safely away on the ship.

RECENTLY COMPLETED

2/2—WHERE THE WEST BEGINS (Issue January 1) . . . WEST OF RAINBOWS END (Issue January 1) . . . MY OLD KENTUCKY HOME (Issue January 10) . . . 12/8—TELEPHONE OPERATOR (Issue Nov. 20) . . . 12/15—ROMANCE OF THE ROCKIES (Issue Nov. 20) . . . 11/3—DANGER VALLEY (Issue Oct. 23).

TITLE CHANGE

SALES LADY—Changed from NOTHING DOWN (Issue Dec. 18; completed).

PARAMOUNT

HIGHWAY RACKETEERS

Shooting started—December 31
Drama
Cast: Lloyd Nolan, Mary Carlisle, J. Carroll Naish, Harvey Stephens, Roscoe Karns, Larry Crabbe, Anthony Quinn, Benny Baker, Barlowe Borland
Directed by Louis King
Produced by Genl. Manager's Office

Comedy

Cast: Joan Fontaine, Allan Lane, Vicki Lester, Billy Gilbert, Gordon Jones, Richard Lane, Frank M. Thomas

Directed by Ben Holmes
Produced by Robert Sisk
Story: Allan Lane is the son of a dairy owner, whose chief interest in life is fish. Desirous of going to the South Seas, he makes a deal with his father whereby if he works as a milkman handling a route perfectly for one month he will be given permission to borrow the yacht and go to the islands. His determination to do this is thwarted by Joan Fontaine, with whom he falls in love, but somehow he contrives to keep his record clean and with Joan is finally free to pursue his study of fish.

CONDEMNED WOMEN

Shooting started—January 10
Melodrama

Cast: Sally Eilers, Anne Shirley, Lee Patrick, Leona Roberts, Rita La Roy, Louis Hayward

Directed by Lew Landers
Produced by Robert Sisk
Story: Deals with life in a woman's prison. Miss Eilers is incarcerated for shoplifting. She falls in love with the prison doctor, Louis Hayward, but not before he has gained his objective of straightening out her warped mind. They plan to marry upon her release, but the warden, who is interested in Hayward, forces her to join a jail break, because he believes that as Hayward's wife she would ruin his promising career. At the trial, Hayward knows she is not telling the truth, forces the warden to testify and clears his intended wife's name.

IN PRODUCTION

5/6—JOY OF LOVING (Issue January 1) . . . VIVACIOUS LADY (Issue January 1).

RECENTLY COMPLETED

2/18—BRINGING UP BABY (Issue Oct. 3) . . . 4/14—RADIO CITY REVELS (Issue Dec. 4) . . . 2/25—NIGHT SPOT (Issue Dec. 18) . . . 2/11—HAVING WONDERFUL TIME (Issue Oct. 9) . . . 1/28—HAWAII CALLS (Issue Nov. 20) . . . 11/28—HIGH FLIERS (Issue Aug. 28) . . . 12/3—DANGER PATROL (Issue Sept. 25) . . . 12/10—QUICK MONEY (Issues Oct. 9, 29) . . . 12/31—SHE'S GOT EVERYTHING (Issue Oct. 9) . . . 1/7—CRASHING HOLLYWOOD (Issue Nov. 7) . . . 1/14—EVERYBODY'S DOING IT (Issue Nov. 6) . . . 12/31—WISE GIRL (Issue Sept. 25).

TITLE CHANGE

2/4—DOUBLE DANGER—Changed from THE PERFECT ALIBI (Completed, Issue Dec. 18).

20th CENTURY-FOX

JOSETTE

(Other Details in Issue January 1)
Story: When Tala Birell, a night club singer, sets out to rook their wealthy father, William Collier, Sr., his two sons, Robert Young and Don Ameche, decide to do something about it. They meet whom they believe to be the girl, but who is really Simone Simon, former wardrobe mistress of the club now singing under Birell's name while she is out West with Collier. The brothers immediately go for her and, after various complications, Ameche emerges the winner of Simone's affections.

CHARLIE CHAN AT THE RINGSIDE

Shooting started—January 10
Mystery
Cast: Warner Oland, Keye Luke, Dick Baldwin, Jayne Regan, John Carradine, Lynn Bari, Douglas Fowley, Chick Chandler
Directed by James Tinling
Produced by John Stone
Story: Continuing the adventures of Charlie Chan as played by Warner Oland this brings him and his son, Keye Luke, to the ringside of an important fight, where they again unravel a perplexing mystery.

UNIVERSAL

CRIME OF DR. HALLET

Shooting started—January 3
Drama
Cast: Ralph Bellamy, William Gargan, Josephine Hutchinson, John King, Barbara Read
Directed by S. Sylvan Simon
Produced by Edmund Grainger
Story: Bellamy, a noted physician, and his assistant, John King, are working in the Sumatran jungle on a serum that will wipe out red fever. King's death from the disease reveals that he has discovered a formula. Determined that King's name shall be honored as the discoverer of the anti-toxin, Bellamy assumes his identity and goes on with the research. He cables for another helper but instead of a man, he is sent Josephine Hutchinson. They fall in love, but complications ensue when King's wife arrives and learns of Bellamy's deception. Eventually this situation is cleared and Bellamy and Hutchinson have a clear pathway ahead.

IN PRODUCTION

MAD ABOUT MUSIC (Issue Nov. 20).

RECENTLY COMPLETED

2/6—MIDNIGHT INTRUDER (Issue Dec. 18) . . . FLASH GORDON'S TRIP TO MARS, Serial (Issue Dec. 4) . . . 1/30—THE BLACK DOLL (Issue Dec. 4) . . . BORDER WOLVES (Issue Dec. 4) . . . 12/12—A PRESCRIPTION FOR ROMANCE (Issues Sept. 11, 25) . . . 12/26—YOU'RE A SWEETHEART (Issues Sept. 11, 25) . . . TIM TYLER'S LUCK (Issues Sept. 11, 25) . . . 11/14—BOSS OF LONELY VALLEY (Issue July 17) . . . 1/16—THE JURY'S SECRET (Issue Nov. 20) . . . 1/9—THE SPY RING (Issue Nov. 6).

TITLE CHANGE

1/13—FORBIDDEN VALLEY—Changed from MOUNTAINS ARE MY KINGDOM (Issue Dec. 4).

WARNER BROTHERS

NO NEW PRODUCTION

IN PRODUCTION

THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) . . . JEZEBEL (Issue Nov. 6) . . . PENROD'S DOUBLE TROUBLE (Issue Dec. 18) . . . MEN ARE SUCH FOOLS (Issue January 1).

RECENTLY COMPLETED

2/12—GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) . . . FOOD FOR SCANDAL (Issue Nov. 20) . . . EVERYBODY WAS VERY NICE (Issue Dec. 4) . . . MYSTERY OF HUNTING'S END (Issue Nov. 6) . . . 1/15—HOLLYWOOD HOTEL (Issues Aug. 14, 28) . . . 1/8—SWING YOUR LADY (Issue Sept. 25) . . . 2/12—BLONDES AT WORK (Issue Oct. 9) . . . 2/19—HIGHWAY PIRATES (Issue Oct. 23) . . . 2/26—PENROD AND HIS TWIN BROTHER (Issue Sept. 25) . . . 12/18—SHE LOVED A FIREMAN (Issue Sept. 17) . . . 1/15—PATIENT IN ROOM 18 (Issue Sept. 11) . . . ACCIDENTS WILL HAPPEN (Issue Sept. 11) . . . 3/5—A SLIGHT CASE OF MURDER (Issue Nov. 6) . . . 1/1—SERGEANT MURPHY (Issues July 17, Aug. 14) . . . 12/11—MISSING WITNESS (Issue July 17) . . . 11/27—EXPENSIVE HUSBANDS (Issue July 17) . . . WOMEN ARE LIKE THAT (Issue Sept. 11) . . . 1/29—THE INVISIBLE MENACE (Issue Aug. 14) . . . OVER THE WALL (Issues July 31, Aug. 14).

What the Newspaper Critics Say

EXPENSIVE HUSBANDS

(Warner Bros.)

"... A feeble mixture of drama farce and musical comedy, ineptly acted and directed..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Knowle's portrayal of the Austrian Prince Rupert is unintentionally amusing, for he frequently drops the accent imposed upon him by the scenarists and lapses into his native Yorkshire English..."

T. M. P., N. Y. TIMES

"... In general the film is adequate in a small way, but not exciting..."

Winsten, N. Y. POST

TARZAN'S REVENGE

(20th Century-Fox)

"... A childish, amateurish account of Tarzan's fight to save his beloved animals from white murderers. Has practically nothing in it to recommend..."

Boehnel, N. Y. WORLD-TELEGRAM

"... When a Tarzan yarn doesn't pack even a synthetic punch, it's pretty dull... Not a single stampede in the entire picture..."

Thirer, N. Y. POST

"... Despite the flaws of the film, the youngsters seemed pleased enough with this latest adventure of their pal..."

N. Y. TIMES

MANHATTAN MERRY-GO-ROUND

(Republic)

"... Assorted assemblage of screen, radio and variety talent is brought together by a limp and feeble yarn... A few of the film's brighter spots are contributed by the fine band playing of the Lewis and Calloway aggregations..."

N. A., PHILA. RECORD

"... An unhappy hodge-podge of variety acts with some expert bits of Tamara Geva, James Gleason and Leo Carrillo to compensate somewhat for the film's general lethargy..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Undistinguished in its production, but as a novelty probably has appeal for a certain audience..."

Tazelaar, N. Y. HERALD TRIBUNE

"... Merely another pretentious vaudeville entertainment, which is a mixture of the good with the bad..."

Kanour, BALTIMORE EVENING SUN

IN OLD CHICAGO

(20th Century-Fox)

"... Is what it pretends to be—an effective show built around one of the biggest blazes of modern history... Handsome and colorful spectacle..."

Barnes, N. Y. HERALD TRIBUNE

"... The photography has unusual style and dramatic impact..."

B. R. C., N. Y. TIMES

"... The greater part of the picture, aside from its convincing Chicago sets and costumes, is not outstanding... Magnificent climactic sequences..."

Winsten, N. Y. POST

"... Thrilling, splendidly acted, written and directed film... Nothing like it ever before has appeared on the screen... Tops in thrilling realism..."

Boehnel, N. Y. WORLD-TELEGRAM

YOU'RE ONLY YOUNG ONCE

(M-G-M)

"... A small picture, but so worthy in intention and so successful in everything it attempts that one can place it far above more pretentious efforts..."

N. Y. POST

"... Straight comedy all along, with little of youth's poignancy beneath... A pleasing entertainment..."

B. C., N. Y. TIMES

"... Has simplicity, warmth and authenticity... A believable and emotional story... A great many should enjoy it..."

Tazelaar, N. Y. HERALD TRIBUNE

"... A charming, unaffected tale of family life and adolescent children, done with taste, simplicity and gentle humor..."

A. B., PHILA. RECORD

CRASHING HOLLYWOOD

(RKO-Radio)

"... The results might have been more stereotyped and more amusing if it didn't try so desperately to be funny in a satirical way... May be found reasonably entertaining..."

Tazelaar, N. Y. HERALD TRIBUNE

"... A silly little picture about Hollywood... Is without the bite of satire, the heart-throb of good hokum, the interest of realism, the excitement of mystery, or the fun of plain comedy..."

B. R. C., N. Y. TIMES

"... Is plenty up on thrills, but not what is called classy... Rather stimulating screen stuff..."

Thirer, N. Y. POST

LOVE AND HISSES

(20th Century-Fox)

"... A gay, frisky and tuneful musical which carries on the Winchell-Bernie feud in a thoroughly entertaining and hilarious manner... Excellent fooling..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A lively, well-scored, amusing show which compensates for much of its dull business by its hilarious climax..."

Nugent, N. Y. TIMES

"... A smartly paced comedy, but not as good as 'Wake Up and Live'..."

Winsten, N. Y. POST

"... A moderately amusing concoction..."

Barnes, N. Y. HERALD TRIBUNE

WISE GIRL

(RKO-Radio)

"... Embarrassingly bad... Its conceits are forced and unfunny... Has the dubious distinction of being a sorry show, sorrily served..."

Barnes, N. Y. HERALD TRIBUNE

"... A commonplace and wearisome comedy of an heiress' adventures among the madhatters of Greenwich Village... For the most part the film's movement is cumbersome, its dialogue pedestrian and its acting only fair..."

Boehnel, N. Y. WORLD-TELEGRAM

"... The picture as a whole is pleasant and unimportant..."

Winsten, N. Y. POST

"... Effective if you are just looking for absurdly light fun..."

Pullen, CLEVELAND PLAIN DEALER

ROSALIE

(M-G-M)

"... A long-winded and artificial operetta about a West Point Cadet and a Balkan Princess done on a lavish scale but in such an uninteresting and uninspired manner that it will make midshipmen howl with glee over what it does to their army rivals..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Most of film is devoted to ornate and elaborate 'padding'..."

Finn, PHILA. RECORD

"... Miss Powell's smooth and accomplished tapping is afforded luxurious backgrounds, but her routines are much the same as those she has used in several pictures..."

H. T. M., PHILA. LEDGER

"... Story is of little importance... Opening football sequences are too fast for the rest of the picture, accenting the lack of action throughout the story..."

Marsh, CLEVELAND PLAIN DEALER

THE BAD MAN OF BRIMSTONE

(M-G-M)

"... It's been a long time since you have sat through a screen situation so equally divided between humor, pathos and hair-raising action as this one..."

Reel, CHICAGO AMERICAN

"... A naive tale gets life and humor and also a fair amount of story interest... A personal triumph for Wallace Beery, but hardly that to M-G-M..."

PHILA. RECORD

"... Fundamentally the story is trite, but it has lots of action, many bright humorous touches, and is rich in characterization... An exceptional picture of its kind..."

Martin, PHILA. INQUIRER

'SWING YOUR LADY' NOVEL & NOISY, BUT ONLY FAIR FUN

Rates ●● or slightly better generally.

—Hollywood Preview—

Warner Brothers

72 Minutes

Humphrey Bogart, Frank McHugh, Louise Fazenda, Nat Pendleton, Penny Singleton, Allen Jenkins, Leon Weaver, Frank Weaver, Elvira Weaver, Ronald Reagan, Daniel Boone Savage, Hugh O'Connell, Tommy Bupp, Sonny Bupp, John Howard, Sue Moore, Olin Howland, Sammy White

Directed by Ray Enright

This ear-splitting comedy is getting a hefty boost from the Warner ad dept., but it hardly deserves it. True the yarn is original, but it's the type of novelty that soon wears on the nerves. As a matter of fact, the second half of the film is tolerated only because the spectator believes it may again supply a good chuckle. Designed as a satire of hill billies

and wrestlers, the material is of short subject stature. Rural and manual labor audiences will probably get quite a howl out of some of the antics. The cast will help it elsewhere and it has exploitation possibilities, but it will disappoint. Unfortunately, a promising idea failed to click.

Bogart, McHugh, Penny Singleton and Jenkins are the retinue of Nat Pendleton, a barnstorming wrestler anxious to promote a match in the Ozarks. Manager Bogart, who can't find a suitable opponent, picks Louise Fazenda, a woman blacksmith. Pendleton falls for her and can't fight, but Daniel Boone Savage who is courting Miss Fazenda, enters the scene and Bogart arranges a grudge fight between Savage and Pendleton, the winner to have Fazenda. Complications enter when she is led to believe that Pendleton is married, but after he beats Savage all is ex-

plained and the romance ends happily. Bogart makes off to the city to promote Savage as a wrestler.

Brightest moments of the picture are contributed by Pendleton, Fazenda, Penny Singleton and Hugh O'Connell, who scores solidly in a single scene.

Direction by Ray Enright keeps things moving fast and loud, but somewhat ineffectually. Numbers by M. K. Jerome and Jack Scholl sung by Penny Singleton and the Weaver trio are excellent. There should have been more of them.

AD TIPS: Sell the idea of Nat Pendleton, as romantic wrestler, and Louise Fazenda as a female Hercules, matched to wrestle. Bill it as the nuttiest, craziest comedy of the year. Feature that huge comedy cast.

HANNA (Hollywood)

'LOVE ON A BUDGET' ANOTHER GOOD JONES FAMILY COMEDY

Rates ●● where series is liked.

—Hollywood Preview—

20th Century-Fox

60 Minutes

Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Alan Dinehart, Dixie Dunbar, Marvin Stephens, Paul Harvey, Joyce Compton

Directed by Herbert L. Leeds

Aided by a grand scene-stealing performance by Alan Dinehart, this new offering in

the entertaining Jones Family series ranks high as entertainment for the family trade in the neighborhood and rural houses. Full of the familiar homey comedy and down-to-earth qualities, LOVE ON A BUDGET will appeal to fans who enjoy this type of screenfare.

Story deals with the financial difficulties of the recently wedded Shirley Deane and Russell Gleason. Although they are ensconced safely in their new home, they are bedless, chairless and tableless. Uncle Alan Dinehart arrives in time to fix matters by causing Russell to invest in some scheme and Shirley

to go out and buy furniture on the installment plan. Disaster looms, but eventually Dinehart's smooth talking straightens everything out and again the family Jones settle down for a breathing spell—until the next picture.

The regular Jones players romp through their roles like a real family, although they yield acting honors this time to Mr. Dinehart, who really should stay in the series. Herbert L. Leeds' bow as a megaphonist is excellent.

HANNA (Hollywood)

'HOUSE OF MYSTERY' GOOD PROGRAM THRILLER

Rates ●● as dualler; OK alone in action spots.

—Hollywood Preview—

Columbia

82 Minutes

Jack Holt, Beverly Roberts, Craig Reynolds, Marjorie Gateson, Dorothy Appleby, Gilbert Emery, Tom Kennedy, Corbet Mooris, Sheila Bromley, John Wray, Maurice Cass, Tully Marshall

Directed by Lewis D. Collins

As mystery pictures go, this is generally satisfactory program entertainment. A better than average cast has been assembled; the story is good, if routine, and director Collins

has given it plenty of thrills, chills and action. Suspense is well enough developed to hold any type of audience. OK for dualling in the better spots, this can probably stand on its own where they like Jack Holt.

Yarn casts Holt as a plain clothes operative, who incurs the displeasure of his chief because of his war on vice. Transferred to an obscure post, Holt's pal, Craig Reynolds, plays a practical joke, which turns out to be something serious. Reynolds steals a necklace belonging to Beverly Roberts, which contains the solution to a mysterious will left by Miss Robert's uncle. The necklace is stolen

again and a couple of murders are committed. Holt finally reveals John Wray to be the instigator of all the trouble and the case is closed to everyone's satisfaction.

Holt gives his familiar forceful performance, aided immensely by the easy work of Beverly Roberts and Reynolds. Marjorie Gateson keeps the comedy moving with a frothy portrayal of a flittery woman.

AD TIPS: Action houses should feature Holt. Elsewhere his name should be submerged and the mystery sold.

HANNA (Hollywood)

'SPY RING' BELOW PAR MELLER FOR POP HOUSES

Rates ●● — for action spots.

Universal

60 Minutes

William Hall, Jane Wyman, Esther Ralston, Leon Ames, Ben Alexander

Directed by Joseph H. Lewis

The title should enable the cheaper action houses to get some response from this Universal quickie. It will hardly satisfy more discriminating fans. Up to the point of the

chase finish, there is very little action and the outcome is obvious almost from the very beginning, cutting suspense to a minimum. The absence of any known names makes its value almost nil for locations other than the lesser spots.

William Hall's friend and co-worker is murdered by a spy ring, who are after a machine gun invention he had recently completed. Hall determines to nab the spies and makes

a play for Esther Ralston, whom he suspects. The gang kidnap Hall and Jane Wyman, the army colonel's daughter who loves him, but Hall hands over the device to his chauffeur by a ruse. The chauffeur, using the invention on a machine gun, saves Hall and the girl, and downs the plane carrying the spies.

Best of the routine performances is by Esther Ralston. The direction is mediocre.

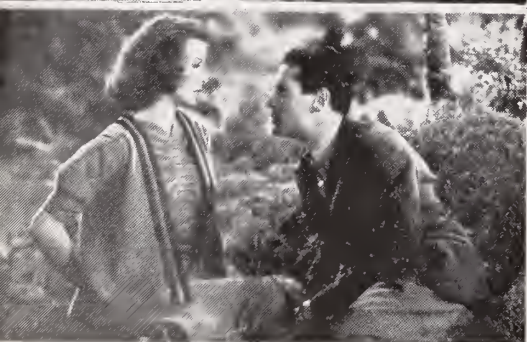
L. J.

Scenes from... and a few vital facts about...the new films.

P R E V



SHE'S GOT EVERYTHING ... This is another Gene Raymond-Ann Sothorn romantic comedy for RKO Radio. Frivolous of plot and designed for speedy fun, **SHE'S GOT EVERYTHING** is abetted by an unusually able cast of comics: Victor Moore, Helen Broderick, Parkyakarkus and Billy Gilbert. The efforts of three frantic creditors to marry Ann off to wealthy Gene forms the basis for the action. It ends with their wedding being performed on a truck equipped with preacher, witnesses and an organ.



I MET MY LOVE AGAIN ... The heart affair of two young small town sweethearts. Henry Fonda and Joan Bennett are the victims of fate and romance, with a dash of tragedy intermingled. Dame May Whitty, Alan Marshall and Alan Baxter provide principal support in this current United Artists (Walter Wanger)



SWING YOUR LADY ... This robust, noisy comedy strikes something new in the way of daffy humor. Nat Pendleton, gaga wrestler is matched with Louise Fazenda, the village blacksmith—and proceeds to fall in love with her. That will just give you an idea! Also in the cast are Humphrey Bogart, Frank McHugh, Penny Singleton, Allen Jenkins and some hillbillies. It's a Warner.

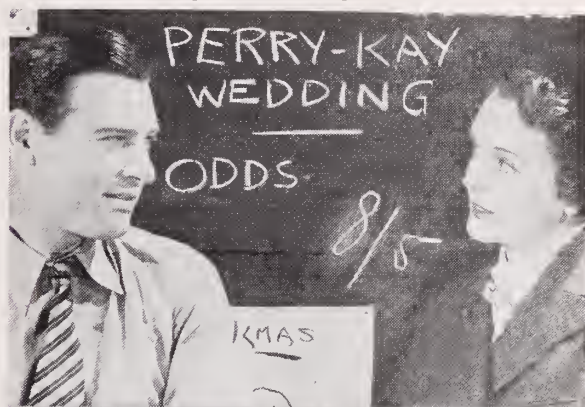


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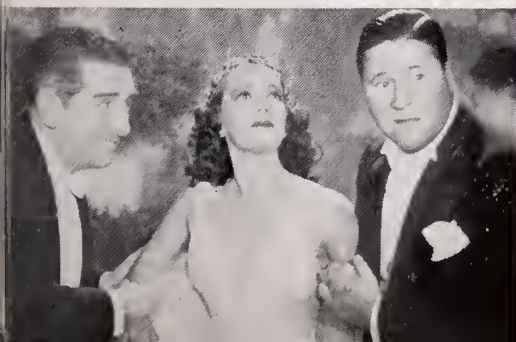
The stills are selected for their descriptive value to exhibitors.



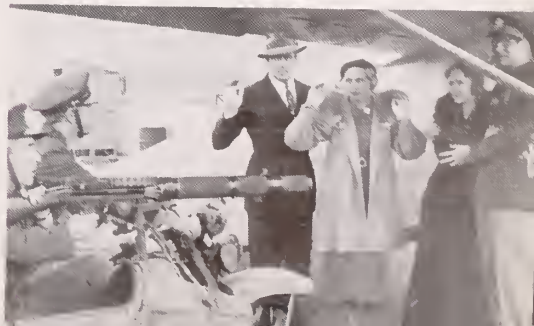
NO TIME TO MARRY . . . When there are headlines to be tracked down newspaper people have NO TIME TO MARRY. There is something hot breaking in the news, as star reporter and ace sob sister Richard Arlen and Mary Astor learn when they plan to walk the aisle. They find themselves involved in mixups and seem to go everywhere but to the preacher. Lionel Stander, Virginia Dale and Thurston Hall are involved. It's a Columbia comedy almost ready for release.



HITTING A NEW HIGH . . . Devotees of the Met will be somewhat startled to see Lily Pons cavorting around as a jungle queen with the "body of a woman and the voice of a bird." Of course, it's publicity stunt by manager Jack Oakie to get her a job in opera. Eric Blore and Edward Everett Horton in cast.



SPY RING . . . This was originally titled INTERNATIONAL SPY, which tells the story. William Hall, inventor of a new machine gun device, and his sweetheart, Jane Wyman, are kidnapped by an espionage gang, headed by lovely Esther Ralston. They get away and the invention saved for the good old U.S. Universal made this meller.



All Advertising Men Are Not Fools!

. . . For, if they were, they would all disregard the primary consideration of **Reader Interest** in their selection of advertising mediums. And, they would all be hoodwinked into believing that the publications read in their own business circles are necessarily the ones read by the prospective BUYERS OF THEIR PRODUCTS.

FILM BULLETIN is read by those who buy theatre products.

SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

The appointment of HARRY LA VINE as Eastern District Manager for Republic hardly came as a surprise to the trade, for this popular sales exec had made a handsome record in the local office. He will divide his time between Philly, Washington, D. C., Pittsburgh and the home office in N. Y. Stepping into Harry's shoes as Manager of the Phila. branch is MAX GILLIS, long recognized as one of the ablest salesmen in the territory. He knows the problems facing an up-and-coming distributing firm, having covered the field for Columbia during a ten and one-half years stretch, the tough part of the road for that company. Gillis left Columbia under the most friendly circumstances. His erstwhile boss, HARRY WEINER, has many kind things to say of him. "Max always was a faithful and hard worker," commented Weiner. "He leaves us with the kindest thoughts from Columbia and me personally. I know he will succeed in his new venture. I'm rooting for him" . . . Republic moves soon to 1226 Vine, where it will occupy temporary quarters until Columbia moves into its new building. Then the indie outfit goes into the present Columbia building. Meanwhile, La Vine will set up headquarters at 1225, near Clark Film Distributors . . . JOE SCHAEFER replaced MAX GILLIS at Columbia . . . OSCAR and HARRY STIEFEL will build a new house in Ephrata, Pa., where they now have one . . . The Apollo has been renamed the King . . . CHAS. SEGALL and LEWEN PIZOR will renovate the Windsor and Tioga, which they recently acquired. The corporate title under which they are operating the houses is Eastern Theatres, Inc. . . . BOB LYNCH magnanimously contributed \$150 as a gift to the new Showmen's Club . . . Rumor has it that MORRIS SPEIRS is dickering for a West Philly house . . . SAM HYMAN, DAVID SHAPIRO and JOE SUSKIN are sojourning in Florida with the missuses . . . The Strand, Atlantic City, is to undergo extensive alterations . . . WEILAND & LEWIS, the resort operators, are also getting set to start their new Margate Theatre. Armand Carroll is architecting . . . DAVE ROSEN signed BELLE BAKER to appear at a social function he is engineering . . . REA ROSOFF, sec to OSCAR ("Apple-cheeks") NEUFELD, middle aisled it last Thursday with DR. BERNARD GETTES, of the Boston City Hosp. Best wishes! . . . Exhibs in the northern section of town are up in arms about the cut-throat policy being operated at Nixon's Grand. HARRY SLATKO is advertising "\$2500 IN CASH" weekly and a double feature picture show for fishcake prices. Independents who rely on one or two game nights per week to keep their houses in the black see the danger of all games being outlawed because of this policy . . . DAVE MILGRAM is due back next week from a southern cruise . . . Grosses in the neighborhood houses are still sliding, although slowly. General expression is that biz is off close to one-third compared to last year.

FROM BOSTON

By Bruce

A lot of the boys are going to take that special train to New York to attend the testimonial dinner to BILL SCULLY, who recently resigned as district manager at Metro to assume the position of general sales manager with Universal . . . Speaking of dinners, another will be held sometime in February in honor of WILLIAM ERBB, Paramount's branch manager here . . . Condolences to GRACE SULLIVAN, popular secretary at the Grand National offices, who lost her mother recently . . . Independent Exhibitors has remodelled its offices completely . . . doing its part to help business . . . BRAD ANGIER says it would take exactly a million dollars to make him say two words . . . "I do" . . . and then with reservations! . . . JOE COHEN seems to think the "recession" is over the way he is sporting those \$3.50 sox. And rumor has it that he is going to buy a new car with which to drive his friends around . . . DICK RUBIN is looking for good pictures to help put his Bank Nights over. Out Saugus way he is running two evening shows on Bank Nights . . . MAX BALONE (no wise-cracks, please!) has been given a title—that of assistant office manager for National Screen Service . . . MAURICE POUZZNER is moving his offices to the Statler Building . . . What fellow known as "The Weeper" recently won \$65 in a crap game? . . . NESTI'S new car was smashed up the other day . . . STEVE BROIDY'S Boston office won a \$300 prize in the recent Monogram contest . . . TED SHEA, of New York, is the new district manager for Metro, replacing BILL SCULLY . . . The LEVENSONS will open the new Brookline Village Theatre. MYER ROSEN, representing the National Flag & Banner Company of Philadelphia, will furnish all the outdoor advertising . . . What Warner Brothers clerk will soon don matrimonial chains? . . . M-G-M's personality kid is now an EX-playboy . . . the night club gals left town! . . . LARRY DE CANE, of the state censorship board, is vacationing in Miami, forgetting all about censorship no doubt . . . ABE BARRY has a beautiful brown complexion as a result of his Southern cruise. Are we GREEN with envy! . . . KENNETH FORKY, new commander of the MacCauley Post, is convalescing after a nasal operation . . . JOHN J. SPENCER is the new city censor. May his youth serve him in good stead! . . . LOUIS RICHMOND, manager of the National Theatre, showed rare presence of mind in getting the audience out of the theatre when a film ignited in the projection booth last week.

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HOLLYWOOD HOTEL . . . The critics are hailing this as one of the best of the long series of Warner musicals. It seems to have everything in the way of talent. Dick Powell, sisters Rosemary and Lola Lane, Hugh Herbert, Glenda Farrell, the late Ted Healy, Johnnie (Scat) Davis, Louella Parsons, Alan Mowbray, Frances Langford, Mabel Todd, and two of the nation's topnotch orchestras under the batons of Raymond Paige and Benny Goodman. The review in January 1st FB called it a "socko musical."



UNDER SUSPICION . . . Because auto magnate Jack Holt desires to retire from active business and turns over his vast plant to the employees, his life is placed in jeopardy by the machinations of a large stockholder. Attempts to kill Holt go amiss, of course, but there is plenty of action until our hero finally nabs the guilty man and brings him to justice. Supporting Holt is a better than ordinary cast for such pictures. Katherine De Mille, Rosalind Keith and Luis Alberni lend aid. It's a Columbia picture.



WISE GIRL . . . Society girl, pretty girl, adventuresome girl. That's Miriam Hopkins, as she appears in WISE GIRL. To gain possession of her dead sister's two children from the young artist who is their guardian, Miriam disguises herself as a Bohemian and invades Greenwich Village. She falls in love with the artist, who is handsome Ray Milland, finally conquers him and gets the children, too. Walter Abel, Henry Stephenson and Guinn Williams support. RKO produced and releases.

Independent EXHIBITORS FILM BULLETIN

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THE LAW OF RETRIBUTION

Gradwell L. Sears of Warner Bros., one of the abler film selling executives, recently unburdened himself of a harangue against exhibitors for "degrading" the industry by turning their theatres into "gambling halls" where games and giveaways vie with films as the chief attractions. Particularly provoked was Mr. Sears by the bankruptcy of exhibitor showmanship.

There is sound sense in much of what Sears says and there is much that is as full of holes as a swiss cheese. Let us sort the good from the bad in his statement and sum up after. Starting with the good:

"Showmanship is fast becoming a lost art in the film business because exhibitors are degrading their theatres with Country Stores, Turkey Nights and other destructive giveaways, when they should be plugging pictures instead." . . . "If exhibitors would devote as much time to merchandising these great shows to customers as they do to putting over audience games . . . the entire industry would be better off." . . . "Motion picture theatres are built for motion pictures, not for the purpose of being used as gambling halls or for lotteries. Hollywood obviously can't step into theatres and sell the fine product it makes. That is up to the exhibitors."

But, Sears also made these cockeyed comments:

"Studios can't maintain their present terrific pace unless the theatres of the country get behind them with showmanship which actually sells. Unless theatres wake up and go to work, producers will be compelled to cut production budgets." . . . "Hollywood isn't falling down, it's the exhibitor."

He ended with this grave warning to the trade:

"UNLESS EXHIBITORS INFUSE SHOWMANSHIP INTO THEIR OPERATIONS, IT IS GOING TO BE A TRAGIC THING FOR THE ENTIRE FILM BUSINESS."

We feel that the situation is not quite as dire as the Warner executive makes it appear, but there is much for both exhibitors and producers to mull over in the industry's interest.

(CONTINUED ON PAGE 2)

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

THE LAW OF RETRIBUTION

(CONTINUED FROM PAGE 1)

As usual, there are two sides to the case. Exhibitors undoubtedly have become lazy and prone to let pictures ride the boxoffice on their own. It is sadly true that showmanship is at a low ebb. Many pictures could be "sold" with the slightest ingenuity to bring substantially higher grosses than they get under the prevalent practice of book and play—without exploitation. Therefore, the film man has some justification for charging the exhibitor with shirking his part in the industry scheme.

Further, the film man may rightly accuse the exhibitor of corrupting the trade by resorting to games and giveaways and Turkey Nights, for motion picture theatres were built for motion pictures and not as lottery halls. On that platform we stand shoulder to shoulder with Mr. Sears. Where we part company is on the apportionment of blame for this unhappy situation and on the remedy.

Isn't it true that the major film producers must bear the brunt of the blame? Aren't they the ones who stimulated the degradation of film show business by gutting the market with an oversupply of inferior product? And wasn't Mr. Sears' own Warner company in the vanguard of those film firms who adopted the foolhardy policy of making 60 to 70 features each season—a plan that was designed to stifle competition and build up a permanent monopoly?

THE FACT IS THAT THE LAW OF RETRIBUTION HAS CAUGHT UP WITH THE MAJOR FILM PRODUCERS!

Double features, as well as games and giveaways, swept the nation in the years that followed the introduction of the impossible producing programs, which called for a single studio to turn out as many as 65 feature pictures that might be worthy of the exhibitor's advertising ingenuity or the public's time and money. Everything against which the film people now rail as destructive of the industry was given its greatest impetus and was accelerated by the flood of "quickies" that Hollywood started to pour out with the adoption of that scheme.

Time has shown us that the majors had picked up a double edged sword and while they were protecting their interests with one point, the other was sticking them in the back. To entice the public to see these quickies, exhibitors found they had to show two, or provide some other attraction. Thus spread the practice of giving the ladies dishes, or conducting a lotto game for prizes, or awarding cash to the lucky signer.

All that is polluted water over the dam. Films are still a grand artistic, entertainment and commercial medium which producers and exhibitors together can always be carrying to new heights. However, Hollywood, much more than the theatre operators, has within its hands the remedy for what ails film business today.

Now that Grad Sears has stood up and told the nation's exhibitors what is expected of them, let someone rise, paraphrase his remarks and say to the major producers:

"The public is fast losing its taste for motion picture entertainment, because producers are degrading the art by turning out worthless quickies in great abundance." . . . "If producers would devote as much time to making one good picture as they do to turning out three poor ones, the entire industry would be better off." . . . "Motion picture studios were built primarily for the production of the most artistic and entertaining motion pictures, and not for mass manufacture of 'program fillers'." . . . "Exhibitors obviously can't step into studios and make the products they must show. That is up to the producer."

And, finally, this warning:

"UNLESS MAJOR PRODUCERS CHANGE THEIR METHODS AND ELIMINATE THE QUICKIES IT IS GOING TO BE A TRAGIC THING FOR THE ENTIRE FILM BUSINESS!"

MO WAX.

Allied's Stand

The decision of Allied's board of directors to reject Harry Brandt's invitation to a round table conference with Ed Kuykendall, president of the M.P.T.O.A., is consistent with common sense.

The odds were overwhelming against anything constructive being consummated with Kuykendall present. He speaks with the voice of the producer-affiliated theatres and has been notorious for obstructionist tactics whenever Allied has fought for independent exhibitors' rights in the past. Sitting down, then, with Kuykendall is equivalent to sitting down with the producers and the record is glaringly clear with proof that the independents have never won anything by such recourse.

The Allied board met in Washington last week and decided to pursue its adopted course of seeking remedial legislation. A large group of Congressmen are reported to be interested in the organization's proposals for balancing the scales of the film industry.

If the major companies have any concrete and sound plan to satisfy legitimate complaints by exhibitors they should propose them to Allied before they are drawn into more intense legislative and legal tussles.

History belies the general opinion that such protracted battles usually weaken the underdog. The converse is true. The longer an aggressive group fights for its rights, the more advocates it gains and almost always wins an ultimate victory.

Harmony can exist within the industry if the distributors will demonstrate an honest effort to attain it. But Allied would be foolish to waste time with Kuykendall. He would be merely an emissary with no power.

RKO and the Seven Dwarfs

"Snow White" was the fairy princess who brought so much happiness to the lives of the Seven Dwarfs in Grimm's lovely story book tale. Now, the genius of Walt Disney has brought this magic to the screen for all the world to see and enjoy.

But RKO seems to be eager to play the cruel witch queen in its role as distributor of this first feature length cartoon. Millions of people will never see "Snow White and the Seven Dwarfs" if RKO insists on asking 50 percent of the gross as rental, for thousands of exhibitors will refuse to play it on such terms.

RKO has a splendid opportunity to win itself a wealth of good will from both exhibitors and the public by offering "Snow White" to theatres at a fair rental. It is an opportunity we sincerely hope the company will not pass up.

The Nazi Subject

We have received many requests from exhibitors for opinions on the suitability of the current issue of March of Time dealing with the controversial subject of Nazi Germany. Our reply has been this: Unless your theatre is situated in a locality having a sizeable pro-Nazi German audience, there is no reason why the subject should not be shown and widely publicized. It is interesting, fairly impartial on the surface, but subtly anti-Nazi, and it should prove to be one of the best boxoffice shorts in many months. It is a worthwhile piece of propaganda for peace, liberty and democracy, and against militarism and oppression. The average American audience will roundly applaud it.

NEWS HIGHLIGHTS

U. S. MAY HIT FILM 'MONOPOLY'

Washington.—Reports were persistent here this week that the Federal Government, through the Justice Department's anti-trust division, is preparing an intensive campaign to break down certain practices of the major distributors. A high-ranking Department official declared that the Government may bring suit against the majors "within three months." All the data on complaints filed by hundreds of independent exhibitors during recent years is said to have been placed in the hands of Robert H. Jackson, chief "trust-buster," who was named Solicitor General by President Roosevelt late this week. Subjects to be attacked by the Government lawyers will be the "freezing out" of independents by exclusive exhibition contracts; unreasonable protection given affiliated theatres over indie competitors, and the dissimilarity of rentals asked of independents and affiliates.

* * *

ALLIED ELECTS YAMINS, MYERS

Washington.—Allied States Association's board of directors reelected Nathan Yamins, Fall River, Mass., president, and Abram F. Myers, Washington, chairman of the board of general counsel, at its annual meeting here last week. Also reelected was Herman Blum, Baltimore, treasurer, while Arthur K. Howard of Boston was named recording secretary to replace H. M. Richey. A committee to handle the organization's enlarged legislative program was appointed. The members are: Col. Harry A. Cole of Texas; Sidney E. Samuelson of New Jersey; Max Levinson of Massachusetts and Maurice Rubin of Indiana, with Yamins and Abrams in ex-officio capacities. Allied's national convention will be held in Pittsburgh, May 17, 18, 19.

FILM PROFITS

Actual financial statements and predictions issued in recent days clearly indicate that the major film companies, at least, have not been hard hit by the current business recession. Loew's, Inc. showed a net of \$2,917,409 for 12 weeks ending last November 25th. This compared with \$3,457,973 for the same period in 1936. Warner Bros. showed a net of \$1,685,599 for 13 weeks ending last November 27th. This was below the figure for the same period in the preceding year, which was \$2,047,936. Paramount announced estimated earnings of over \$6,000,000 for 1937, while Joseph M. Schenck of 20th Century-Fox predicted that his company would show a net profit of \$10,000,000 for last year.

* * *

ASK INJUNCTION AGAINST N. D. LAW

Paramount's attorneys will seek a temporary injunction to prevent North Dakota from enforcing the theatre divorce law passed last year, it was disclosed in New York this week. The law, which would go into effect on March 15th, would require Paramount, only affiliated theatre operator in the state, to give up its theatre holdings by that time, unless the injunction is granted.

* * *

POSSIBLE G-N FINANCING

Hollywood.—Grand National has two good prospects for additional financing to pull the company out of its present hole. E. W. Hammons, president of Educational, is reported keenly interested in G-N and has the backing of strong banking interests if he decides to step in. Phil Goldstone, successful independent producer, has also been active in recent G-N negotiations and may join with Hammons in reorganizing the company.

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'IN OLD CHICAGO' SPECTACLE IS BOXOFFICE HIT

Rates ●●●+

Hollywood Preview

20th Century-Fox

115 Minutes

Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Brian Donlevy, Phyllis Brooks, Tom Brown, Sidney Blackmer, Berton Churchill, June Storey, Paul Hurst, Tyler Brook
Directed by Henry King

Exhibitors will have little trouble putting over IN OLD CHICAGO, for it is the type of picture which sells itself. An absorbing tale of the development of a great city, personalized by the interwoven life story of a family, the O'Learys, the film stands as a tribute to the showmanly instinct of producer Darryl Zanuck. Compelling, forceful and human drama, studded with moments of charming comedy, it reaches a high-powered climax in the famous Chicago fire, at once both spectacular and terrifying. No mere photographic climax, this scene knits together the closing plot threads of the engrossing, if highly fictionized, story. Returns on this

should be very good in every locale. The cast abounds in well known marquee names and word-of-mouth advertising will be both favorable and profuse.

The story deals with the O'Leary Irish family composed of Alice Brady, her husband and three sons. In a covered wagon they set off for Chicago. O'Leary meets with an accident and dies within sight of the metropolis. Brady becomes a washer-woman and thrives, while the boys grow up to embark on various careers. Power, out for easy money, becomes politically important after vanquishing Brian Donlevy, an unscrupulous politician. Ameche studies law and is elected mayor, unaware that his brother's crooked votes won him the office. The brothers immediately come to odds when Ameche announces his intentions to clean up the Patch, the slum district over which Power has gained control. The great fire however thwarts this endeavor, burning out not only the Patch, but practically all of Chicago. Ameche is killed by Power's enemies during the excite-

ment. Reunited with her family after the disaster, Brady surveys the smoldering ruins and predicts that out of the charred wood will come steel and stone to make Chicago one of the greatest cities in the world.

To Alice Brady go the film's acting honors. Her first dramatic role on the screen, Miss Brady makes it a piece of inspired acting. Don Ameche is next in line with an eloquently shaded and sincere performance. Alice Faye revels surprising ability as Power's girl friend and aide whom he marries for convenience. Power handles an unsympathetic role adroitly. Supporting members of the hand picked cast do fine work.

Henry King gives the earlier scenes fluidity and simplicity. His direction of the fire is superb, comparable with the quake in 'SAN FRANCISCO.'

AD TIPS: Call it "mightier than SAN FRANCISCO" and "HURRICANE." Feature Faye, Power and Ameche. It's BIG, so give it the gun.

HANNA (Hollywood)

'PARADISE FOR THREE' SPARKLING LIGHT COMEDY

Rates ●●● - for class houses; weak for actions and rurals.

Hollywood Preview

MGM

75 Minutes

Frank Morgan, Robert Young, Mary Astor, Edna May Oliver, Florence Rice, Reginald Owen, Henry Hull, Herman Bing, Sig Rumann, Walter Kingsford
Directed by Edward Buzzell

Only the lack of big names will retard this, for it is one of the surprise pictures of the year, a delightful, frothy comedy. A few smart twists have been given the old mistaken identity gag and PARADISE FOR THREE emerges as a bright, fast moving laughfilm with a wealth of charm in the continental manner. For talent, the cast is tops; one draw name would have made this aces. Deluxe class houses will get good grosses. Un-

suited for action and rural locations.

Morgan is a soap manufacturer dominated by his housekeeper, Edna May Oliver. His firm conducts a slogan contest, the prizes being two trips to the Swiss Alps. Morgan enters it under an assumed name and wins second prize. He leaves ostensibly for Paris, but Edna soon learns his plans, wires the hotel to give him every consideration, explaining that he is an eccentric millionaire. Robert Young, a poor young fellow, has won first prize, and is mistaken for Morgan. Young is given every consideration, while Morgan is shunted off to a cheap room and treated shabbily. Mary Astor, realizing who Morgan really is, makes a play for him. Word of this drifts back to Edna, and she, with Morgan's daughter, Florence Rice, start for the resort at once. Here complications

come quickly. Rice falls in love with Young and Morgan is compromised by Astor. In a whirlwind finish, they are all straightened out.

Morgan gives his usual excellently forced performance. Young delivers the goods in the romantic lead. Mary Astor is tops as the conniving fortune hunter. Miss Rice improves in acting ability and beauty with every picture. Henry Hull does a fine bit of character work, and Herman Bing's familiar Teutonic comedy helps enormously.

Director Buzzell maintains a speedy comic pace, extracting every possible laugh from the smartly written screenplay.

AD TIPS: Feature the long cast of well-known players, all of whom have their followings.

HANNA (Hollywood)

'HAPPY LANDING' BEST HENIE MUSICAL

Rates ●●●

Hollywood Preview

20th Century-Fox

90 Minutes

Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero, Jean Hersholt, Billy Gilbert, Raymond Scott Quintette, Wally Vernon, Leah Ray, Condos Brothers, El Brendel
Directed by Roy Del Ruth

This is a grand musical comedy, the best Sonja Henie vehicle to date. A pictorially beautiful production, a delightful, sparkling story and lavish musical numbers are carried off in superbly entertaining manner by a fine cast. The lovely Sonja displays her superb skating talent in several breath-taking routines, but these occasions are only part of a swell show. HAPPY LANDING should shoot

this far into the black side of the ledger everywhere.

Cesar Romero is an egotistical, but lovable band leader managed by Don Ameche. The pair's intended flight to Paris lands them in Norway, where Cesar becomes engaged to Sonja, unaware of the old Norwegian custom that when a man dances with a girl twice on a certain day, she must become his wife. Ameche gets him away in the nick of time, but Sonja follows him to America. Here the trio, plus Ethel Merman, who's daffy about Romero, have a merry romantic mixup, which finally ends with Ameche getting Sonja and Ethel landing the bandleader.

The entire cast has its innings in this fast stepping musical. Ameche sings and is perfect as the reticent lover. Romero displays a keen sense of comedy in a difficult role. Ethel

Merman is a grand song stylist. Wally Vernon has some smart comedy innings and Billy Gilbert has one priceless sequence. Good old El Brendel is in for a number, which causes one to wonder why he is not seen more often. The musical numbers are good, with the exception of one featuring Raymond Scott, which could be deleted to the picture's advantage.

Roy Del Ruth's direction leaves little to be desired. His story speeds along in smart style, while the musical and ice sequences display an interesting blend of showmanship and breath-taking beauty.

AD TIPS: Sell Henie in this as only one part of a grand musical show. Call HAPPY LANDING her "best by a mile."

HANNA (Hollywood)

MORE REVIEWS ON PAGE 6

'EVERYBODY SING' ENTERTAINING INTIMATE MUSICAL WILL CLICK

Rates ●●●

Hollywood Preview

MGM

80 Minutes

Allan Jones, Fanny Brice, Judy Garland, Reginald Owen, Billie Burke, Reginald Gardiner, Lynne Carver, Helen Troy, Monty Wooley, Aida Kuznetsoff, Henry Armetta, Michelletta Burani, Mary Forbes
Directed by Edward L. Marin

Less expensively produced than most Metro musicals, EVERYBODY SING boasts twice the entertainment value of many extravaganzas. The script, which deals with a completely daffy theatrical family, is ingeniously devised and lands dozens of solid comic punches. The songs, topped by two Kalmar and Ruby numbers for Fanny Brice, are excellent and smartly spotted. A bit of editing is needed to speed up the first half. This should build strong grosses on the favorable word-of-mouth publicity it will unquestionably receive. It will send 'em out singing. Action spots will

get weakest returns.

Billie Burke is a Broadway star about to open in a play written by her husband, Reginald Owen, in which hammy Reginald Gardiner plays the lead. Financial and personal difficulties stand in the way. Judy Garland, their daughter, is expelled from her fifth school and her sister Lynne Carver is in love with Allan Jones, a chef. Fanny Brice is the maid. Judy realizes something must be done to save the family, so arranges to sneak off the boat on which her father is sending her to Europe. With Allan, Fanny and Henry Armetta, a musical show is put together to open the same night as Miss Burke's opus. Before the curtain goes up Owen gets word that Judy is not in Europe. She is traced to the theatre and the performance is almost broken up, but finally goes on to great success. The entire family takes bows and the romantic romifications between Jones and Miss Carver are ironed out on the stage.

Two new film stars are born in this picture lovable Fanny Brice and young Judy. Miss Brice's unique comedy which has convulsed Broadway for years, is even more effective on the screen. Judy Garland's style of singing scores solidly and her acting shows considerable promise. One heart-warming dramatic scene, which she does in blackface, reveals her to be the possessor of that same elusive sense of pathos that made Rosetta Duncan a great entertainer. Billie Burke is a sure-fire lough provoker in her familiar dithery character. Ditto for Reginald Owen and other members of the well chosen cast.

Marin's direction is distinguished by his unfailing ability to build each sequence to a laugh climax.

AD TIPS: Hail it as the musical "surprise" of the year. Call it "intimate." Feature Garland, Brice and Jones and say this shoots them to the top.

HANNA (Hollywood)

'GOLD IS WHERE YOU FIND IT' SLOW OUTDOOR STORY IN COLOR

Rates ●● + on cast.

Hollywood Preview

Warner Brothers

90 Minutes

George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay, John Litel, Marcia Ralston, Barton Mac Lane, Tim Holt, Sidney Toler, Henry O'Neill, Willie Best, Robert Mc Wade, George Hayes, Russell Simpson
Directed by Michael Curtiz

This will disappoint! Too much emphasis on the pictorial beauty of its technicolor finery and too little on the dramatic tempo of what should have been an exciting and interesting story weakened GOLD IS WHERE YOU FIND IT. It is a lumbering outdoor yarn which moves tediously and not too surely to a rousing climax that saves it from complete failure. At times the action is almost

totally halted by various atmospheric shots. No matter how pleasing to the eye, these scenes largely destroy the film's dramatic values. Grosses on this will depend chiefly on the individual selling campaign of the exhibitor. The cast should carry it to above average grosses. Action houses will benefit by the western setting.

The story recounts the bitter war waged between the miners and farmers of the Sacramento Valley. Waste from mechanical operations are gradually ruining the fertile wheat fields and farmers appeal to court. Before a decision is rendered the growing hatred of the two sides rises to a frenzy, with the result that a huge power dam explodes wiping out the miners' portion of the valley. George Brent vigorously plays a mining engineer torn between love and duty. Olivia de Havil-

land charmingly portrays his sweetheart and enemy, the daughter of a peace loving, but powerful farmer, superbly enacted by Claude Rains. Barton MacLane overplays the gruff leader of the mines, while Russell Simpson, head man of the farmers, is excellent. Others of Rains family include John Litel, his dissenting brother, and Tim Holt, a son.

The direction of Michael Curtiz rises to great heights in the tense climax; it is regrettable that he did not imbue the film's earlier moments with some of that same verve and dramatic force.

AD TIPS: The title is a honey to sell. Case of "gold" nuggets in the lobby, etc. Plug Brent, De Havilland, Rains, MacLane. Feature the color.

HANNA (Hollywood)

'INTERNATIONAL SETTLEMENT' GOOD EXPLOITATION MATERIAL

Rates ●● + in action spots; good dualler elsewhere.

Hollywood Preview

20th Century-Fox

75 Minutes

Dolores Del Rio, George Sanders, June Lang, Dick Baldwin, Ruth Terry, John Carradine, Keye Luke, Harold Huber, Leon Ames, Pedro de Cordoba
Directed by Eugene Forde

The first of the promised films dealing with the China-Japan conflict. INTERNATIONAL SETTLEMENT is an intelligently done and interesting drama. Earlier sequences abound in tense, exciting situations. The middle portion sags, but it perks up for a strong finish. Cast is above average for this type of picture, as are the production and direction.

Best results will be had in the action locales; better class houses will find it good dual fare, coupled with a lighter offering.

George Sanders is a soldier of fortune commissioned by Pedro de Cordoba to act as a go-between in a deal to smuggle ammunition to one of the fighting countries. De Cordoba dies leaving Sanders open to the attempts of certain interests to da away with him and procure the money. Dolores Del Rio, a beautiful night club singer, is engaged by the ringleader of the gang, John Carradine, to get Sanders out of the way. She falls in love with him, and through her efforts he is eventually saved from the trap. June Lang and Dick Baldwin work around the edge of the yarn as a romantic couple; the former on vacation;

Baldwin, a newsreel cameraman.

Sanders, with the choicest action assignment, carries it off with a minimum of ease with a deft and clever characterization. Dolores Del Rio is strikingly beautiful. Baldwin and Lang contribute a direly needed light note to the story in smart style. The supporting cast meets requirements, Carradine being outstanding as the heavy.

With the exception of the center drag, Forde's direction is well paced with plenty of stress on action.

AD TIPS: Ga to town on this, billing it as the first film that takes you behind the scenes of the Orient's war.

HANNA (Hollywood)

HOLLYWOOD

By DAVID J. HANNA

A ray of hope for exhibitors fighting radio competition by picture stars is becoming discernible here in the form of a wide-spread change in the opinion that any and all film players are, ipso facto, suited to the radio medium. Lending credence to this trend are the remarks made recently by Chet La Rouche, president of the Young and Rubicam advertising agency.

"Hollywood is firmly established as a radio production center," he said. "Eastern agencies and air advertisers are still as enthusiastic as ever about Coast shows, but they expect more than a walk-on from picture people, who are drawing excellent money for their endeavors. *The novelty of picture names on the air has passed.* Performers who have something for radio will ride along as top draws, the others will fall by the wayside."

Although these comments come from a man who should and does know whereof he speaks, from the exhibitor standpoint they are of slight importance. Coupled, however, with some extremely interesting observations we personally have gleaned from important radio executives here on the Coast, they take on greater significance.

Aside from the fact that the glamour of picture personalities on the radio has worn off, air lane executives are becoming increasingly aware of their shortcomings as radio entertainers. Radio circles are inclined to say that good or bad, film stars are seldom worth the effort. Not temperamentally suited to the work, the movie people consider radio a lark, an easy way to make money. They refuse to rehearse properly, appear before studio audiences in slacks and old sweaters and generally fail to cooperate with the air show producers.

All of which is extremely discommoding to those responsible for the radio presentations.

"What radio needs today," a prominent executive informed this writer, "is *ideas*, not picture names. On the lists of popular air programs you will always find on top those with good production ideas behind them. They need not necessarily be picture players. Look at the Chase and Sanborn show. Although three to five picture stars appear on it weekly, there are few who will deny that radio's own Edgar Bergen is chiefly responsible for its success. He represents what I mean by an *idea*. Who, a few years ago, would imagine that such a distinct *visual* artist as a ventriloquist would be the prize pet of radio in 1938. Yet in the face of so much evidence sponsors persist in the mistaken notion that names alone mean a good radio show. And since they foot the bills, we give them names. But let me reiterate, ideas are more important in this business. The time is not far off when sponsors will finally realize it. Then they will begin kicking themselves for every dollar spent on picture stars."

Thus spoke a radio man. His reasons for wanting

the picture star off the radio are quite different from the exhibitors', but acceptance of his views will serve to satisfy exhibitor complaints to a large extent.

FLICKERS

OUR STORY, of a few issues back, stating that David O. Selznick was anxious to obtain a controlling interest in United Artists met with vehement denials in certain quarters. Now with the Metro deal definitely shelved it is outwardly apparent that Selznick and Whitney will attempt to do just that. What too few people have considered in commenting or speculating upon the United Artists ramifications is the position of Mr. Whitney. After all he is Selznick's backer and it is of some "minor" concern to him just where David O. chooses to light. From which viewpoint UA obviously is the most logical spot. . . AFTER VIEWING "Everybody Sing," and seeing Judy Garland handle a blackface number in pickaninny costume, we venture to suggest that MGM remake "Topsy and Eva" with Judy as the dark-skinned lass who "jes growed." Our cut for the idea? Just put the original Topsy and Eva, the Duncan Sisters into one of your super-stupendous musicals and watch the gals click. . . EXHIBITORS! THERE'S a "sleeper" coming your way in the form of a new Paramount musical, "Stolen Heaven." Judging from the socko story and inside reports on the rushes, Andrew ("The Girl Said No") Stone has concocted one of the most refreshing and original filmusicals of the season. . . DON'T TAKE too seriously the reports that 20th Century-Fox will abandon the "Charlie Chan" series. At this point no formal complaint has been lodged against the actor with the SAG, which seems to indicate that Oland really is mentally and physically ill due to recent domestic difficulties. No doubt when he is feeling better he will resume his popular role. Meanwhile Darryl Zanuck is rushing another Mr. Moto thriller to fill the void on the program. . . WITH PHOTOS, candid and otherwise, increasingly demanded by papers, magazines etc., Warner Brothers Studio has converted one of its sound stages into a large picture gallery. Backgrounds and actual sets will be used to tone up the shots of the players. . . THOSE WHO are wondering just how much truth there is in the reports that the film studios will move all their Eastern offices to the Coast can find out by thinking back three years. At that time practically everyone in the film colony believed that the picture industry was preparing to move either to New York or Florida. Ho, hum. . . WITH BOTH Glenda Farrell and Barton MacLane moving out upon the expiration of their contracts, Warners did some fast switching in casting the leads for its "Torchy Blane" series. Lola Lane and Paul Kelly will assume the vacated roles.

PRODUCTION RECORD

TELLS YOU EXACTLY WHAT IS HAPPENING IN THE HOLLYWOOD STUDIOS

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.

The date after titles is that of the FILM BULLETIN issue in which all details appeared. All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

THERE'S ALWAYS A WOMAN

(Other details issue January 15)

Story: Melvyn Douglas is an Ass't District Attorney who resigns to become a private detective. Business is poor, but just when he is about to return to his old post, Mary Astor decides to have her fiancé trailed. She calls on Douglas, instead meets Blondell, who poses as a femme detective. Remainder of the yarn revolves around the complications which ensue when Mary's boy friend is murdered.

FLIGHT INTO NOWHERE

Shooting started—January 21

Action

Cast: **Jack Holt, Jacqueline Wells, Dick Purcell, James Burke, Fritz Lieber, Ward Bond**

Directed by Lewis D. Collins

Story: An aviation yarn which sends Dick Purcell into Central America to chart an unexplored route. Jack Holt is his immediate superior and uncle of Jacqueline Wells, who is in love with Purcell.

RECENTLY COMPLETED:

OUTLAWS OF BIG BEND (Issue Jan. 15) . . . CRIME OF THE YEAR (Issue Dec. 18) . . . 2/12—LAND RUSH DAYS (Issue Dec. 18) . . . WIDE OPEN FACES (Issue Dec. 4) . . . THE CAMPUS MYSTERY (Issue Dec. 4) . . . 1/17—PENITENTIARY (Issue Nov. 6) . . . 1/28—START CHERING (Issue Sept. 11) . . . 1/10—NO TIME TO MARRY (Issue Nov. 6) . . . 2/4—LITTLE MISS ROUGHNECK (Issue Oct. 23) . . . 1/20—SQUADRON OF HONOR (Issue Oct. 9) . . . 2/24—WHO KILLED GAIL PRESTON (Issue Nov. 20) . . . 1/1—WOMEN IN PRISON (Issues Sept. 11, 25) . . . THE LONE WOLF IN PARIS (Issue Dec. 18) . . . WHEN G-MEN STEP IN (Issue Dec. 4) . . . 2/12—CATTLE RAIDERS (Issue Nov. 20) . . . MAKING THE HEADLINES (Issue Nov. 20).

METRO-GOLDWYN-MAYER

WOODEN WEDDING

Shooting started—January 19

Comed-Drama

Cast: **ROBERT MONTGOMERY, Virginia Bruce, Warren William, E. E. Clive, Priscilla Lawson**

Directed by Richard Thorpe

Produced by Norman Krasna
Story: Montgomery is a boat designer married to Virginia Bruce, a successful New York theatrical agent. When he is offered a good position in a New Bedford shipbuilding yard, he wants her to relinquish her career to make a home for him. This she refuses to do; he sues for divorce. Reconciliation almost follows, but Montgomery learns Bruce has tricked him. Only sometime later when he realizes she is to have a baby are they

COCOANUT GROVE

Shooting started—January 25

Musical

Cast: **FRED MACMURRAY, Yacht Club Boys, Ben Blue, Billy Lee, Rufe Davis, Harry Owens and his Royal Hawaiian Orchestra**

Directed by Al Santell

Produced by George Arthur

Story: MacMurray is the leader of an orchestra, good but impoverished. Their ambition is to play at the famous Coconut Grove. How they ultimately accomplish this forms the premise for the remainder of the story.

IN PRODUCTION

PROFESSOR BEWARE (Issue Dec. 4) . . . STOLEN HEAVEN (Issue Jan. 1).

RECENTLY COMPLETED:

HER JUNGLE LOVE (Issue Nov. 20) . . . COLLEGE SWING (Issue Nov. 20) . . . BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6) . . . 3/25—BULLDOG DRUMMOND'S PERIL (Issue Dec. 18) . . . DEPUTY SHERIFF (Issue Dec. 18) . . . 12/17—DAUGHTER OF SHANGHAI (Issue Sept. 25) . . . 12/10—BORN TO THE WEST (Issue July 3) . . . 2/11—SCANDAL STREET (Issue Oct. 23) . . . 1/28—PARTNERS OF THE PLAINS (Issues Aug. 28, Sept. 11) . . . 4/8—HEART OF ARIZONA (Issue Nov. 6).

TITLE CHANGE:

TOP OFF GIRLS changed from HIGHWAY RACKETEERS (in production, issue Jan. 15).

REPUBLIC

DESERT TRAIL RIDERS

Shooting started—January 14

Western

Cast: **Bob Livingston, Ray Corrigan, Max Terhune, Lynn Roberts**

Directed by Jack English

Produced by Sol Siegel

Story: With the THREE MESQUITEERS in their familiar roles this takes them through a series of adventures on the desert. Lynn Roberts has the feminine lead.

SIDEWALKS OF NEW YORK

Shooting started—January 17

Drama

Cast: **Lew Ayres, Helen Mack, Alison Skipworth, Victor Varconi, Louis Natheaux, Emmett Bogan, Inez Palange**

Directed by Bernard Vorhaus

Produced by Bernard Vorhaus
Story: Lew Ayres and Helen Mack, both born in the slums of New York, become ensnared by various petty racketeers, but finally solve their problem of extreme poverty and, in a legitimate manner, rise above their environment.

Cast: **Gloria Stuart, Michael Whalen, June Storey, Robert Kellard**
Directed by Herbert Leeds
Produced by Sol Wurtzel

Story: Michael Whalen is chief prosecutor in New York's district attorney's office. Anxious to marry his secretary, Gloria Stuart, their plans are interrupted by a murder. After various complications they solve it and finally start off on their honeymoon.

MR. MOTO'S GAMBLE

Shooting started—January 24

Mystery

Cast: **PETER LORRE, Keye Luke, Dick Baldwin, Jayne Regan, John Carradine, Lynn Bari, Douglas Fowley, Harold Huber**

Directed by James Tinling

Produced by John Stone

Story: Peter Lorre again plays Mr. Moto, the Japanese detective. This time he thwarts the attempts of gambling interests to incapacitate the world's champion boxer on the eve of an important fight.

IN PRODUCTION:

KIDNAPPED (Issue Jan. 15).

RECENTLY COMPLETED:

4/1—JOSETTE (Issues Jan. 1, 15) . . . 2/18—BARONESS AND THE BUTLER (Issue Dec. 18) . . . 3/11—WALKING DOWN BROADWAY (Issue Jan. 1) . . . GYPSY (Issue Jan. 1) . . . 1/28—HAPPY LANDING (Issues Nov. 6, 20) . . . 3/4—SALLY, IRENE AND MARY (Issue Nov. 20) . . . 2/25—LOVE ON A BUDGET (Issue Dec. 4) . . . 3/18—REBECCA OF SUNNYBROOK FARM (Issue Oct. 23) . . . 2/11—CHECKERS (Issue Oct. 23) . . . 2/4—INTERNATIONAL SETTLEMENT (Issue Dec. 4) . . . 1/14—CHANGE OF HEART (Issue Dec. 4).

DISCONTINUED:

CHARLIE CHAN AT THE RINGSIDE (Due to Warner Oland's illness).

UNITED ARTISTS

NO NEW PRODUCTION

GOLDWYN

RECENTLY COMPLETED

THE GOLDWYN FOLLIES (Issue Sept. 11) . . . ADVENTURES OF MARCO POLO (Issue July 3).

SELZNICK

RECENTLY COMPLETED

THE ADVENTURES OF TOM SAWYER (Issue July 3).

UNIVERSAL

IN PRODUCTION:

3/18—GIRL OF THE GOLDEN WEST (Issue Nov. 6) . . . 3/25—
TEST PILOT (Issue Dec. 18) . . . MADELON (Issue Jan. 1) . . .
SWISS MISS (Issue Jan. 1) . . . MARIE ANTOINETTE (Issue
Jan. 15).

RECENTLY COMPLETED:

3/11—MERRILY WE LIVE (Issue Nov. 6) . . . 2/11—BENEFITS
FORGOT (Issue Oct. 23) . . . 2/4—EVERYBODY SING (Issue
Oct. 23) . . . 2/25—ARSENE LUPIN RETURNS (Issue Nov. 20).

TITLE CHANGE:

THREE MEN IN THE SNOW changed to PARADISE FOR THREE
(Reviewed issue Jan. 28).

MONOGRAM

THE PAINTED TRAIL

Shooting started—January 14

Western

Cast: **TOM KEENE, Eleanor Stewart, Jimmy Eagles, Walter Lang, Frank Campeau, Lloyd Ingram, Le Roy Mason**

Directed by Robert Hill

Story: Keene poses as the notorious "Pesco Kid" to get into the gang headed by Walter Long. They are cattle rustlers and Keene is a G-man sent by the government to track them down, which he does. Eleanor Stewart is the gal in the case.

RECENTLY COMPLETED:

2/23—PORT OF MISSING GIRLS (Issue Jan. 15) . . . 2/2—
WHERE THE WEST BEGINS (Issue Jan. 1) . . . 1/12—WEST
OF RAINBOW'S END (Issue Jan. 1) . . . 2/9—MY OLD KEN-
TUCKY HOME (Issue Jan. 10) . . . 11/3—DANGER VALLEY
(Issue Oct. 23) . . . 1/28—SALES LADY (Issue Dec. 18).

PARAMOUNT

YOU AND ME

Shooting started—January 12

Drama

Cast: **GEORGE RAFT, SYLVIA SIDNEY, Lloyd Nolan, Robert Cummings, Roscoe Karns, Harry Carey, Warren Hymel, Guinn Williams**

Directed by Fritz Lang

Story: George Raft and Sylvia Sidney, two ex-jailbirds, marry. She is aware of his criminal past, but neglects to inform Raft of her's, due to a strange quirk in his nature which causes him to abhor anything and everyone connected with prison. When he finds out, he leaves her, drifts back to his career of crime. She discovers he is planning to rob the department store where she works and informs the owner, thus saving Raft from his life and ultimately reuniting with him in a maternity hospital where she is about to become a mother.

TROPIC HOLIDAY

Shooting started—January 24

Comedy with Songs

Cast: **Dorothy Lamour, Bob Burns, Martha Raye, Ray Milland, Tito Guizar**

Directed by Al Santell

Story: Laid in Mexico, this recounts the experiences of Dorothy Lamour, a native girl, who falls in love with Ray Milland, a Hollywood scenarist who is visiting there to obtain atmosphere for a story. Martha Raye is his secretary and Bob Burns plays a Senator from Oklahoma.

PRISON NURSE

Shooting started—January 22

Drama

Cast: **Henry Wilcoxon, Marian Marsh, Bernadene Hayes, John Arledge, Minerva Urecal, Addison Richards**

Directed by James Cruze

Story: Deals with life in southern prisons and the problems arising there from overcrowded conditions. Marian Marsh is a nurse and Wilcoxon a physician sent to prison because of a mercy killing. A flood helps solve their lives.

RECENTLY COMPLETED:

HOLLYWOOD MURDER MYSTERY (Issue Jan. 15) . . . 1/24—
PURPLE VIGILANTES (Jan. 1) . . . BORN TO BE WILD (Issue
Jan. 1) . . . 1/31—OUTSIDE OF PARADISE (Issue Dec. 4) . . .
2/12—THE LONE RANGER (Serial, issue Dec. 4) . . . 1/15—
THE OLD BARN DANCE (Issue Dec. 4) . . . 12/27—THE DUKE
COMES BACK (Issue Sept. 25) . . . 2/16—MAMMA RUNS WILD
(Issue Nov. 6) . . . 2/2—LADY BEHAVE (Issue Oct. 9).

RKO - RADIO

NO NEW PRODUCTION

IN PRODUCTION:

5/6—JOY OF LOVING (Issue January 1) . . . 4/15—VIVACIOUS
LADY (Issue Jan. 1) . . . CERTIFIED (Issue Jan. 15) . . . CON-
DEMNED WOMEN (Issue Jan. 15).

RECENTLY COMPLETED:

2/16—BRINGING UP BABY (Issue Oct. 3) . . . 4/14—RADIO
CITY REVELS (Issue Dec. 4) . . . 2/25—NIGHT SPOT (Issue
Dec. 18) . . . 1/28—HAWAII CALLS (Issue Nov. 20) . . . 2/11—
HAVING WONDERFUL TIME (Issue Oct. 9) . . . 11/26—HIGH
FLIERS (Issue Aug. 18) . . . 12/3—DANGER PATROL (Issue
Sept. 25) . . . 12/10—QUICK MONEY (Issues Oct. 9, 29) . . .
1/14—EVERYBODY'S DOING IT (Issue Nov. 6) . . . 2/4—
DOUBLE DANGER (Issue Dec. 18).

20th CENTURY-FOX

RAWHIDE

Shooting started—January 16

Western

Cast: **Smith Ballew, Lou Gehrig, Evelyn Knapp, Cy Kendall, Si Jenks, Arthur Loft**

Directed by Ray Taylor

Story: A baseball player, Lou Gehrig; a lawyer, Smith Ballew, and Evelyn Knapp, owner of a ranch, successfully break up a gang of cattle rustlers operating from Chicago.

FOUR MEN AND A PRAYER

Shooting started—January 19

Drama

Cast: **LORETTA YOUNG, Richard Green, George Sanders, J. Edward Bromberg, David Niven, Reginald Denny, Alan Hale, William Henry, Barry Fitzgerald, Claude King**

Directed by John Ford

Story: Unavailable; see next issue.

ISLAND IN THE SKY

Shooting started—January 24

Mystery-Comedy

GOODBYE BROADWAY

Shooting started—January 17

Comedy-Drama

Cast: **Charles Winninger, Alice Brady, Tom Brown, Tommy Riggs, Dorothea Kent, Frank Jenks, Ted Prouty, Donald Meek, Willie Best**

Directed by Ray McCarey

Story: Based on the famous SHANNONS OF BROADWAY, this is the story of a pair of old vaudevillians who retire to buy a chicken farm. It brings them a host of complications. Charles Winninger and Alice Brady are the two old-timers.

IN PRODUCTION:

2/27—MAD ABOUT MUSIC (Issue Nov. 20).

RECENTLY COMPLETED:

CRIME OF DR. HALLET (Issue Jan. 15) . . . 2/6—MIDNIGHT
INTRUDER (Issue Dec. 18) . . . FLASH GORDON'S TRIP TO
MARS (Serial, issue Dec. 4) . . . 1/30—THE BLACK DOLL
THE JURY'S SECRET (Issue Nov. 20) . . . 1/18—THE SPY
RING (Issue Nov. 6) . . . 2/13—FORBIDDEN VALLEY (Issue
Dec. 4).

WARNER BROTHERS

COWBOY FROM BROOKLYN

Shooting started—January 11

Musical-Comedy

Cast: **DICK POWELL, PAT O'BRIEN, DICK FORAN, Priscella Lane, Ann Sheridan, Ronald Reagan, Spring Byington, Hobart Cavanaugh, Emma Dunn, Harry Barris, Granville Bates**

Directed by Lloyd Bacon

Story: Dick Powell, born in Brooklyn, is afraid of horses, but because of a gigantic hoax he becomes the No. 1 cowboy crooner in pictures. Pat O'Brien is the wily agent who puts it over, and Priscella Lane is the romantic interest.

GOLD DIGGERS IN PARIS

Shooting started—January 13

Musical-Comedy

Cast: **Rudy Valle, Rosemary Lane, Hugh Herbert, Allen Jenkins, Melville Cooper, Frank McHugh, Johnny Davis, Mabel Todd, Fritz Feld, Curt Bois, Eddie Anderson**

Directed by Ray Enright

Produced by Sam Bischoff

Story: Unavailable; see next issue.

TORCHY BLANE IN PANAMA

Shooting started—January 17

Comedy-Mystery

Cast: **Lola Lane, Paul Kelly, James Nolan, Larry Williams, Hugh O'Connell, Tom Kennedy, Anthony Averil**

Directed by William Clemens

Produced by Bryan Foy

Story: With a new Torchy Blane, Lola Lane, this recounts the experiences of the smooth-talking newspaper gal who sets out to solve a bank robbery perpetrated during a convention parade. She suspects one of the participants, Anthony Averil, traces him to Panama and, with Paul Kelly as the detective boy friend, tracks him down.

WHITE BANNERS

Shooting started—January 19

Drama

What the Newspaper Critics Say

SNOW WHITE AND THE SEVEN DWARFS (RKO-Radio)

"... Brilliantly imagined and executed full-length cartoon, so endlessly entertaining and delightful it becomes one of the cinema's great achievements ... Excellent ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Marks a new epoch for the color and sound cartoon ... The settings, movement of the camera, suspense and excitement of action could scarcely be improved upon ..."

Winsten, N. Y. POST

"... A brilliant achievement and magnificent screen entertainment ... Ranks with the greatest motion pictures of all time ... Dramatic and moving work of art ..."

Barnes, N. Y. HERALD TRIBUNE

"... Sheery fantasy, delightful, gay and altogether captivating ... Superb ..."

Nugent, N. Y. TIMES

MANNEQUIN (M-G-M)

"... An exceptionally meritorious motion picture, since every role in it is superbly played ... Narrative itself is considerably less than compelling and diverting ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Has good direction, acting and scenic investiture, but lacks a good story ..."

Barnes, N. Y. HERALD TRIBUNE

"... Story is reasonably interesting although in its attempts to steam up a few climaxes it tampers with character development to the point of annoyance ..."

Winsten, N. Y. POST

"... A sleek reinstatement of an old theme, graced by a superior cast and directed with general skill by Frank Borzage ..."

Nugent, N. Y. TIMES

HAPPY LANDING (20th Century-Fox)

"... The best of the lot—gay, frolicsome, joyful vagary that is a treat from beginning to end ... An engaging and delightful bit of cinema lunacy ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Generally comic rather than specifically hilarious ... Mixes song and ice and flying in fast motion ..."

Winsten, N. Y. POST

"... Has pace, humor, spectacle and a pleasant, if mirror, score ..."

Nugent, N. Y. TIMES

"... Ethel Merman's jubilant singing, some funny wisecracks and antic slapstick keep it spinning along between the ring passages ..."

Barnes, N. Y. HERALD TRIBUNE

"... Provides a handsome and jovial song and dance festival in well-nigh tip-top style ..."

Kanour, BALTIMORE EVENING SUN

HURRICANE (United Artists)

"... A thoroughly engrossing, exciting adventure story ... So expert a piece of work that it should be welcomed by those who want plenty of action in their movies ..."

Finn, PHILA. RECORD

"... Cordially recommended to those who like their love-making mixed with excitement ..."

Kelley, WASHINGTON TIMES

"... A good enough story for screen purposes, fixing attention on the central characters and preparing the way naturally and surely for this most awful and awe-inspiring violence the camera has yet seen ..."

Marsh, CLEVELAND PLAIN DEALER

"... Good adventure stuff, alternating between crisp melodrama and the romantic languor of the islands ... Never before has movie stunt work served so well the cause of realism ..."

Murdock, PHILA. LEDGER

MAN-PROOF (M-G-M)

"... Direction is rapid and farcical enough to give the piece suspense and some charm ... Miss Loy is excellent even in this rather ridiculous characterization, contributing quality and the right emphasis to her portrait ..."

Tazelaar, N. Y. HERALD TRIBUNE

"... The usual triangle stuff among the excessively modern

social and newspaper set, very well acted, but lacking in sparkle and freshness ... Dreary and unimaginative entertainment ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Not a whole lot in the way of surprise or excitement ... Has pleasing cast and a lot of airy flippancies about serious subjects ..."

Murdock, PHILA. LEDGER

"... Is not without its entertaining moments ... Always easy on the eye ..."

Finn, PHILA. RECORD

I MET MY LOVE AGAIN (United Artists)

"... Intensity of emotion and rightness of dialogue which might have lifted such a story into the realm of significance are lacking ... Moderately engaging romance ..."

Winsten, N. Y. POST

"... A flicker of melodrama in the ending; most of the time the photoplay is a dreary crisscrossing of uninteresting people in uninteresting situations ..."

Barnes, N. Y. HERALD TRIBUNE

"... Performances are all restrained, but clever ... Miss Bennett is likeable and convincing as the enduring flame ..."

Murdock, PHILA. LEDGER

"... A smooth, engaging story film, perhaps a trifle on the pulp-paper magazine style, but well told ..."

Finn, PHILA. RECORD

HOLLYWOOD HOTEL (Warner Bros.)

"... A ponderous musical hodgepodge ... A big show for your money, bristling with bands, crooners, comics and Louella Parsons ..."

Barnes, N. Y. HERALD TRIBUNE

"... Story is another one of those Hollywood hegira plots that are so convenient for stringing together a lot of stars ..."

Winsten, N. Y. POST

"... Sufficiently gay and sparkling ... Studded with some bright lines, amusing situations and swell performances ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... First-rate entertainment, though not so much from its spectacular moments or its solo specialties as from its story and comedy ..."

Murdock, PHILA. LEDGER

"... One of the best musicals of this and several other seasons."

Reel, CHICAGO AMERICAN

PRODUCTION RECORD

(CONTINUED FROM PAGE 9)

Cast: Claude Rains, Kay Johnson, Fay Bainter, Jackie Cooper, Bonita Granville

Directed by Edmund Goulding Produced by Henry Blanke

Story: From the novel by Lloyd Douglas. Tells of a family whose course of life is radically changed when Fay Bainter, a door-to-door saleswoman, comes to town. Claude Rains is an instructor at an academy, married to Kay Johnson, whose daughter, Bonita Granville, is having a puppy love affair with Jackie Cooper.

RECENTLY COMPLETED:

THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) ... JEZEBEL (Issue Nov. 6) ... PENROD'S DOUBLE TROUBLE (Issue Dec. 18) ... MEN ARE SUCH FOOLS (Issue Jan. 1) ... 2/12—GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) ... FOOD FOR SCANDAL (Issue Nov. 20) ... EVERYBODY WAS VERY NICE (Issue Dec. 4) ... MYSTERY OF HUNTING'S END (Issue Nov. 6) ... 2/12—BLONDES AT WORK (Issue Oct. 9) ... 2/17—HIGHWAY PIRATES (Issue Oct. 23) ... 2/26—PENROD AND HIS TWIN BROTHER (Issue Sept. 25) ... 1/15—PATIENT IN ROOM 18 (Issue Sept. 11) ... ACCIDENTS WILL HAPPEN (Issue Sept. 11) ... 3/5—A SLIGHT CASE OF MURDER (Issue Nov. 6) ... 1/1—SERGEANT MURPHY (Issues Aug. 17, Aug. 14) ... WOMEN ARE LIKE THAT (Issue Sept. 11) ... 1/29—THE INVISIBLE MENACE (Issue Aug. 14) ... OVER THE WALL (Issues July 31, Aug. 14).

GRAND NATIONAL

NO NEW PRODUCTION

'PENITENTIARY' ACTIONFUL PRISON FILM; PACKS PUNCH

Rates ●●● for action houses; good dualler elsewhere.

Columbia

79 Minutes

Walter Connolly, John Howard, Jean Parker, Robert Barrat, Marc Lawrence, Dick Curtis, Ann Doran

Directed by John Brahm

Columbia has turned out a swell remake of *The Criminal Code*. This time it is titled *Penitentiary* and it is a punch-packed melodrama that will keep the red-blooded fans out on the edge of their seats. Sombre most of the way, it is relieved only by the romance between the persecuted con and the warden's

daughter. It should click to handsome grosses in the action houses and is an above average dualler elsewhere. The title and theme offer a wealth of possibilities to the aggressive exhibitor.

Up for a ten year stretch as the result of an unpremeditated murder, John Howard works in a jute mill until he becomes sick. Warden Walter Connolly, the D.A. who sent Howard up previously, makes him his personal chauffeur and recommends a pardon. Connolly's daughter, Jean Parker and Howard fall in love. An attempted jail-break involves Howard innocently and he is tossed into "solitary" in an effort to make him squeal.

A gorey prison battle ensues. Howard's name is cleared, he getting his pardon and the gal.

Connolly and Howard deliver sock performances. The support is uniformly good.

Director John Brahm successfully created an atmosphere of suspense that is almost ominous throughout.

AD TIPS: This is worth stepping out on. Drag out all the prison paraphernalia for a lobby display. Dress up a couple stooges in prison garb to parade the street. Build prison wall and bar around the boxoffice.

PIX

'HAWAIIAN BUCKAROO' NOVEL HORSE OPRY

Rates ●● for action houses.

Hollywood Preview

20th Century-Fox

58 Minutes

Smith Ballew, Evelyn Knapp, Benny Burt, Harry Woods, Pat O'Brien, George Regas, Laura Treadwell, Carl Stockdale, Snowflake

Directed by Ray Taylor

With a novel and interesting twist given the standard western formula, producer Sol Lesser has turned out a very good action film. Placed in Hawaii, it glides along nicely

to the accompaniment of melodies, with brown skinned damsels doing the hula. Despite this musical comedy background, interspersed are all the outdoor tricks, riding, gun fights, etc., to please the western fans. Should do nicely in action houses and will satisfy as a neighborhood dualler.

Ballew and his pal, Benny Burt, buy some land in Hawaii which turns out to be so much waste prairie. They get jobs with Evelyn Knapp, whom they have met on the boat in a not too friendly manner. Her at-

tempts to humiliate the boys cease when they are the means by which her ranch is saved from a ne'er-do-well foreman.

Ballew's acting is considerably improved and his voice is still tops to this reviewer. Miss Knapp does well by her assignment as does Burt with the comedy burden. Support is standard.

Ray Taylor's direction is exceptional for its fluid quality.

HANNA (Hollywood)

'BLONDES AT WORK' SNAPPY TORCHY BLANE MYSTERY-COMEDY

Rates ●● generally as dualler.

Hollywood Preview

Warner Brothers

62 Minutes

Glenda Farrell, Barton MacLane, Tom Kennedy, Rosella Towne, John Ridley, Jean Benedict

Directed by Frank McDonald

For dualling, this breezy comedy-mystery is top flight entertainment. Story, which deals with another episode in the career of the wise-cracking Torchey Blane, is fast moving, replete with breezy dialogue, smart quips,

and enough suspense and plot thread to maintain interest throughout. Where they like the Blane series, this will prove one of the best; elsewhere it will prove an extremely entertaining filler.

When a wealthy young merchant is killed, Torchey and her inspector pal, Barton MacLane, immediately start work on the case. The gal reporter eludes him and later marches into the police station with a suspect well in hand. A trial is ordered, Torchey secures some more scoops and before the case is officially ended her sheet is on the stands with the verdict

already printed. What a woman!

Glenda Farrell makes Torchey an ingratiating, nonchalant gal. MacLane is satisfactory. Tom Kennedy scores solidly with his familiar character of MacLane's driver. Support is good.

Frank McDonald's direction is nicely timed and his tongue-in-the-cheek method glosses over the yarn's implausibilities expertly.

AD TIPS: Sell the character Torchey. Feature either the comedy or mystery angles—which ever clicks best.

HANNA (Hollywood)

'ARSENE LUPIN RETURNS' IMPLAUSIBLE AND WEAK MYSTERY

Rates ●● — as dualler; OK for action spots.

Hollywood Preview

MGM

82 Minutes

Melvyn Douglas, Virginia Bruce, Warren William, John Halliday, Nat Pendleton, Monty Wooley, George Zucco, Rollo Lloyd, Valdimir Sokoloff, Ian Wulf, Tully Marshall, Jonathon Hale

Directed by George Fitzmaurice

The first half of this picture was totally lost to your reviewer, due either to bad recording or mealy mouthed delivery from the British accented cast. When we finally got the drift of the story, we noted sadly that the engaging jewel thief, Arsene Lupin, had turned "sissy" in a badly hoked up yarn full of easily accessible safes and wide open

doors. Suspense is missing, the plot confusing, but the romantic interludes between Melvyn Douglas and Virginia Bruce get this reviewer's loudest Bronx cheer. For secondary dual duty only.

John Halliday owns a priceless gem. Ex-G man Warren William is engaged by the insurance company to guard it en route to Paris. Melvyn Douglas, who is really Arsene Lupin, loves Virginia Bruce, Halliday's daughter. He is retired now, but when someone anxious to fasten suspicion on him steals the jewel and murders a couple of people in the Lupin manner, Douglas is forced back into his "profession." After everyone becomes the object of suspicion in the orthodox movie manner, Monty Wooley is disclosed as the wicked man. William is aware that Douglas is Lupin, but the ex-crook assures the detec-

tive that never again will his distinctive calling card be found on the scene of a robbery. Frankly, we're not sorry after seeing this one!

Most credible work is done by William, who deserves better pictures than this. Douglas and Bruce are hampered by ridiculous dialogue. As for the others in the cast, what few lines we could understand didn't seem to mean much.

George Fitzmaurice, in interpreting three writers' work, must have been just as confused as we were, else his direction would have been much better.

AD TIPS: Sell "Lupin" as the adventure-some and colorful crook. Catchline: 'HE STOLE JEWELS AND LADIES' HEARTS WITH A SMILE!'

HANNA (Hollywood)

SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

Last night (Fri.) the SHOWMEN'S CLUB held its first Open House at the St. James and entertained a huge outpouring of the local film and theatre people. Over 400 exchange managers, shippers, bookers, clerks, salesmen, exhibitors, theatre managers and others associated in every branch of the trade rubbed shoulders, danced, drank and made merry in an atmosphere of conviviality which told more eloquently than words that the Club is a Success. To the "Board of Producers": RAY O'ROURKE, FRANK HAMMERMAN, LARRY MACKAY, MOE VERBIN, BILL PORTER, DAVE YAFFEE, NAT ABELOVE, MAX GILLIS, MEL KOFF, OSCAR NEUFELD and JOE SILVER goes our Sprig of Laurel for starting a swell idea off on the right foot! . . . B. BORNSTEIN opened the Hatboro Theatre Thurs. MARTIN BALABAN will manage . . . On February 25th NOOKIE BECKETT celebrates the 13th Anniversary of his spot at the S. W. Corner of 13th & The Street. Nookie will conduct a sales, but not "booking" drive. Give him your "dates" for cigars, ciggies and candy to make the Occasion a howling success . . . DAVE MILGRAM returned from a cruise and promptly left by plane for Florida Thursday morning. Business trip. Due back Mon. . . . MILGRAM, RAY SCHWARTZ and MIKE FELT are dickering for two theatres. One of the deals is expected to be closed by Tuesday . . . JACK FORSHER, Fox contract dep't head, returns Mon. from Florida vacation . . . DAVE MOLIVER is taking larger quarters next to his premium headquarters to house his new indie film exchange. Dave's recent marriage seems to have fired him with ambition to conquer the world . . . DAVID BARRIST has hied himself off on a two months trip through the Mediterranean to the Holy Land and Egypt. He returns April 9th . . . NAT FLEISHER moves into 262 N. 13th shortly . . . IN OLD CHICAGO opens a roadshow run at the Erlanger Feb. 10th. AL BOYD is handling the engagement for 20th Century-Fox . . . Nixon's-Grand didn't get the turnaway business expected Fri. night when JOE LOUIS appeared in person with his film. Scheduled two reserved seat showings, but the house wasn't filled even once. HARRY SLATKO is reported returning house to stage shows shortly with CAB CALLOWAY slated to be the first attraction. Pix and games every night has flopped . . . MURRAY BEIER is enthusiastic about his 40-minute exploitation subject, MANHUNTERS OF THE CARIBBEAN . . . SOL HANKIN and ART YOUNG are motoring to Florida Sunday . . . MAYERLING is now being released through Clark Film . . . MIKE EGNAL'S Broadway, Bridgeport, Pa., narrowly averted a panic last Sun. night when 2 reels of film went up in flames . . . CLIFFORD & FLYNN have taken over the Fox, Mifflinburg . . . TED SCHLANGER has gone to Fla. . . . The VARIETY CLUB luncheon slated for Wed. was postponed due to the withdrawal of former Gov. Pinchot, the principal speaker. His niece, Rosamond, committed suicide the day before . . . RAY O'ROURKE, "star" of the SHOWMEN'S CLUB, celebrated his birthday Wed. and was tendered an informal party by the boys . . . DR. C. P. WHITE, operator of the Little, Trenton, died . . . REA ROSOFF received a handsome travelling bag as a wedding gift from the HORLACHER staff . . . The UMPTO has pro-

FROM BOSTON

By Bruce

E. G. POLLARD of Rumford, Maine was enjoying the warmer weather in Boston . . . BERT COUGHLIN says things are fair Maynard way . . . ART HOWARD is working overtime since he got back from the convention and has little time to bask in his newfound glory . . . WARREN NICHOLS is looking slimmer and taller than ever . . . Most of the Grand National salesmen have been laid off pending outcome of the company's financial difficulties . . . A rare visitor was LON VALE of the Warren Theatre in Bristol, Rhode Island . . . The death of LOUIS BOAS came as a shock to the entire film district. He was once a partner of MARCUS LOEW and at the time of his death was one of the leading figures in the business. Among other affiliations he was treasurer of the Friars' Club . . . JACK MARKLE will have his hands full managing both the Coolidge Corner Theatre and the New Brookline Theatre which open on the 29th . . . The Loew's Boston Theatres are making money according to their latest report of \$2.05 earnings per share as against \$1.13 last year . . . JOE COHEN is still in the market for a car. Anyhow he's getting tired of walking — what walking he does do . . . KENNETH FORKY and EDDIE MARKELL are opening a new theatre in Worcester. It is called the Park and the scheduled opening is for February tenth . . . MAX FINN and E. M. LOEW have returned from down south . . . The Lyric Theatre in Middleboro has changed hands again . . . CHARLES MORSE is taking over the Franklin Theatre in Springfield . . . NATE YAMINS is in Florida and EDDIE ANSIN has just returned. We should have a steady stream of news from Miami! . . . SAM GOLDSTEIN was seen hurrying through the train last Tuesday. As a matter of fact the torrential downpour kept most of the exhibitors away on their regular visiting day . . . TON DUMONT, one of censors, has broken his arm. That comes from working too hard . . . ADOLPH BENDSLEV is also back from the convention and we have heard a lot about his feting the boys. That Danish beer, though, can't be beat! . . . BRAD ANGIER is chafing at the pen. He can't get those hula-hula girls off his mind.

tested to EDDIE CANTOR against his appearance on the series of 9 shows to be presented at Convention Hall for a total admission of \$2.50. The organization may urge a boycott of Cantor's next film if he appears.

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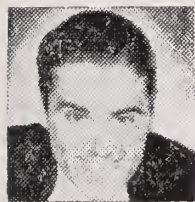
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P R E V



PENITENTIARY . . . They say Columbia has turned out a fast and furious new version of **THE CRIMINAL CODE**. Drama, murder and a touch of romance in the Big House are the ingredients of **PENITENTIARY**. The cast includes Walter Connolly, as the kind, but tough warden; John Howard, as the persecuted convict; Jean Parker, the warden's daughter and sweetheart of Howard. Release next week.



ACTION FOR SCANDAL . . . Because he would not involve the woman with whom he was infatuate Clive Brook is accused being a gambling cheater until a sensational court trial clears his name. This is British Alexander Korda latest U. A. release.

SALESLADY . . . Tells about the rich gal who poses as a saleslady to find a man who loves her and not her cash. Anne Nagel and Weldon Reayburn are the principals. Monogram, the producer.



IEWS

The stills are selected for their descriptive value to exhibitors.



SNOW WHITE AND THE SEVEN DWARFS . . . Walt Disney's first feature-length cartoon was hailed by N. Y. critics as one of filmdom's greatest events. It received a rave review in FB last issue, too. RKO releases and it will break in dozens of first runs shortly.



DANGER PATROL . . . This is melodrama about the men who carry "soup"—meaning nitroglycerine. John Beal is a tenderfoot "soup handler;" Harry Carey, a veteran; Sally Eilers, the latter's daughter and Beal's heart interest. Sally wants John to quit, which he refuses to do until Carey dies on the job. It's an RKO picture.



START CHEERING . . . When a reigning movie actor decides to quit the screen and enroll at a small town college—that makes a musical comedy! This one, by Columbia, has raucous Jimmy Durante, Walter Connolly, Joan Perry, Charles Starrett, Professor Quiz, Gertrude Niesen, Raymond Walburn, the 3 Stooges, Hal LeRoy, Jimmy Wallington and Ernest Truex.

FILM BULLETIN

M O L D S

INDEPENDENT

EXHIBITOR

OPINION!



This paper commands the
attention of the entire
motion picture industry

Because

It Has Something IMPORTANT To Say !

Independent EXHIBITORS **FILM BULLETIN**

VOL. 4, No. 4

FEBRUARY 12th, 1938

PRICE, 15 CENTS

Zukor's Management

Editorial, Page 3

Answering Charlie Pettijohn

Editorial, Page 2

REVIEWS START ON PAGE 5

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

ANSWERING CHARLIE PETTIJOHN

Allied of the Northwest, one of the rip-roaringest independent exhibitor units in the country, held its annual convention several days ago, and a surprisingly mild affair it was. We are speaking of the business, not the social, sessions, for the latter were eminently successful.

This organization is usually most bold in its damning of major distributor policies, but this time even the goading of its dynamic president, Al Steffes, did not bring forth even a murmur against all the practices of which exhibitors are wont to complain.

There was a reason! They were shut up by a shrewd lawyer, a clever psychologist, a master strategist. He firmly believes that a strong offense is the best defense, so he often pins back the ears of independent exhibitors by reminding them that they are making a profit—so what are they squawking about! He knows, too, that very few exhibitors have the courage to stand up in open meeting and sass the counsel for the almighty Hays Association, so Charlie Pettijohn speaks with some arrogance.

So, what lambasting was forthcoming at Silver Anniversary convention of Allied of the Northwest came not from theatremen, but from this representative of the film companies. The exhibitors were "told off," as *Variety* so eloquently put it, and they took it in what appeared to be abject silence.

Charles C. Pettijohn told the assembled independents that they are an ungrateful lot, who are "biting the hands that feed them"—meaning, of course, his clients, the majors. He said he was fed up with their constant complaining and reminded them that the motion picture industry has been very kind to them, probably kinder than any other business would have been. He decried their resort to legal and legislative remedies for distributor abuses and pleaded for harmony between the industry's two principal branches. Yes, and he took the customary smack at "outsiders" who interfere in intra-industry affairs.

We are sorry no one answered him at the convention. He should be answered!

He should be told that "the hands that feed" feed him far more directly than they do the exhibitors; that it required proportionately as much foresight, enterprise and capital to develop exhibition as it did production and distribution; that the producers no more "feed" exhibitors than exhibitors "feed" producers, or than talented players, directors, writers and prop boys "feed" producers. Each are integral components of the successful industry.

Charlie Pettijohn should be told that independents desire harmony even more earnestly than he or his clients. But, they want trade peace that is based on honest equity, not on what some bonus-crazed film executive regards as his company's due. And, he should be reminded that every attempt made by exhibitors to iron out trade differences in recent years has been rebuffed by the majors and their lawyers.

Charlie hit a mighty comical note with that crack about "outsiders." Obviously he was referring to men like Abram F. Myers, Allied's general counsel, and others who fight the exhibitors' battles for a square deal. To Charlie's way of thinking, the majors are allowed dozens of hundred thousand dollar lawyers to keep them out of trouble, but it isn't cricket if the theatre owners retain one. Coming from the man who is doing such a fine job for the Hays organization, that is funny!

It is a pity that someone did not stand up and tell Pettijohn that he has complaints against certain unfair practices of the majors; that he will not swallow them merely because he is still able to operate his theatre profitably; that he is not content to exist in this industry only by the grace of the major companies.

He might even have said, "To hell with that, Charlie"!

ZUKOR'S PARAMOUNT MANAGEMENT

When one reads the sad statements issued by Adolph Zukor and other Paramount executives bemoaning "low" film rentals as the basic cause for poor product, it might be imagined that here is a studio that is skimping and operating at maximum efficiency to give exhibitors the best possible product for their money. But, one then hears of the break between Zukor and Emanuel Cohen, of the impending settlement of the latter's contract, and there is presented a picture of wastefulness and stupid management that costs the company the services of two stars and a fortune in cash.

Reliable reports have it that the split was brought about solely by the personal rivalry between Zukor and Cohen. Cohen is former boss of the studio; Zukor is the new head. Cohen has complained that Zukor deliberately obstructed him in the production of the pictures which he had contracted to produce and which meant so much to Paramount and its customers. If that is true, it seems that Zukor actually wanted those pictures to be failures, apparently in order to safeguard his personal position.

The break costs Paramount and its contract holders one Gary Cooper picture and two starring Mae West. Our Hollywood correspondent advises that Cohen's legal action against the company will probably be settled out of court for a sum approximating ONE HALF MILLION DOLLARS.

IS THIS, MR. ZUKOR, THE SORT OF MANAGEMENT FOR WHICH YOU WANT EXHIBITORS TO PAY HIGHER FILM RENTALS?

MO WAX.

REPUBLIC'S GAIN

When Universal lost James R. Grainger, Republic gained the very man it needed to coordinate its sales and distribution organization.

The new president of Republic Pictures is a personable gentleman who has long been regarded as one of the industry's outstanding sales executives. With the old Universal he established a reputation for fair

play that won the company the good will of exhibitors everywhere and stood it in good stead in the seasons when its product was below par.

Jimmy, as he is affectionately known, brings that background to his new association and it cannot but enhance Republic's future. We join with the entire trade in wishing him the very greatest success.

NEWS HIGHLIGHTS

R. H. COCHRANE LEAVES UNIVERSAL

Robert H. Cochrane, who worked side by side with Carl Laemmle for over three decades building up Universal, finally severed his connections with the company. This was not unexpected, inasmuch as the new management has made it clear that all officials of the old regime would be let out. Cochrane's contract was settled this week. It is reported that he will shortly announce a new association with his brother, P. D., who left Universal recently. Gus Schaefer, former head of U's foreign department, has also left the company.

* * *

AUTRY-REPUBLIC FEUDING

Hollywood.—The feud between top-ranking western star Gene Autry and his studio, Republic, reached white heat last week when the saddle singer sent a wire to trade and fan magazines asserting that the company is using his pictures "as a means to force exhibitors into buying Republic product in order to get them." The wire came from Nashville, where Autry received notice that Republic had been granted an injunction preventing him from fulfilling commitments for personal and radio appearances until he resumes work under his three year contract with the studio. Autry left on his tour when his demand for an increase in salary was rejected by the company. He claims that although he is the outstanding western star in films, his salary is far below that of others in the same field.

* * *

DALLAS PRICE CASE TO BE REVIEWED

Texas independents received a temporary setback in their action to force the removal of contract restrictions on admission prices and dual bills when the U. S. Supreme Court ordered a review of the decision

in the Government's Dallas case against two Paramount chain affiliates and the major distributors. The suit charged the chains and the film companies with conspiracy in compelling independents to sign contracts which prohibit them from charging less than 25 cents admission for any picture which is shown in any Paramount theatre at 40 cents or more, and bans double features. The Dallas District Court decided in favor of the indies. It is expected that the case will be reviewed by April.

* * *

PAR.-COHEN MAY SETTLE

Hollywood.—Paramount and Emanuel Cohen have opened negotiations for out-of-court settlement of the differences which took the producer out of the studio two weeks ago. Cohen is said to be demanding \$500,000 and it is generally expected that the settlement figure will be close to that.

* * *

G-N GETS MONEY

Hollywood.—Grand National is again hopeful that better days are in prospect since Phil Goldstone, prominent indie producer, is set to furnish the company capital. President Edward Alperson has gone to N. Y. to straighten out home office affairs. Three pictures, including the first Anna Sten starrer will go into production within a week or two.

* * *

FHA FUNDS FOR THEATRES

Washington.—Reviving the loans for small business features of the Federal Housing Administration, the Government is again offering exhibitors funds for the renovation of theatres. Amounts up to \$10,000 will be available as soon as terms and conditions are decided upon.

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'A SLIGHT CASE OF MURDER' IS A SMASH COMEDY*Rates ●●● generally.*

—Hollywood Preview—

Warner Brothers

85 Minutes

Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly, Willard Parker, John Litel, Edward Brophy, Harold Huber, Eric Stanley, Paul Harvey, Bobby Jordon, Joe Downing, Margaret Hamilton, George E. Stone

Directed by Lloyd Bacon

This should wow them! Although its "good taste" may be questioned by the hoity-toity females, it is screamingly funny mass entertainment. Adapted from the stage play by Damon Runyon and Howard Lindsay, the yarn gets off to a slow start, gradually accelerating its pace as, one by one, the fascinating Runyon characters are introduced bearing such picturesque names as Sad Sam, No-Nose Cohen and Innocence. With everyone on stage, the situations become frantic and funny, all ending in an hilarious tag finish that will send audiences out laughing and talking. It should be a big grosser every-

where. Although comedy, there is enough of the gongster tone to satisfy action fans. Men will get a terrific kick out of it.

Robinson, a big-time bootlegger turns "legit" with the passing of prohibition. With his gang as salesmen, he manufactures legal beer. After four years, this bankrupts him, merely because the stuff is putrid. He never drinks himself, so isn't aware of his product's deficiencies. Pressed by a bank to pay a note, he bluffs them into coming to Saratoga, for the pay-off. Before he arrives at his home, a rival gang, just released from prison, make away with a half million dollars belonging to the track bookies. Anxious to square an old time grudge with Robinson, they await him in his mansion. One of them kills the others, but his escape with the loot is halted by the arrival of Robinson, his wife, Ruth Donnelly, his henchmen and daughter Jane Bryan, just out of a Paris finishing school. Now things begin to hum. The corpses are disposed of, only to be brought back when a reward is offered; the satchel of money is discovered by Bobby Jordon, an orphan youngster visiting

Robinson; Jane's blue blood fiance, Willard Parker, working as a state trooper arrives with his wealthy father; the bonkers want their money and Robinson is throwing a party. It is all straightened out with grand comic effect.

For the role of the reformed gangster no better choice than Robinson could possibly have been made. His slyly burlesqued characterization is rich in comedy. Ruth Donnelly gives a cleverly farced performance as his wife, who can't quite learn how to be respectable. Allen Jenkins, Edward Brophy and Harold Huber, as Robinson's lieutenants, have never been better. Bobby Jordon, from DEAD END, scores as the cigar smoking, beer drinking orphan.

Lloyd Bacon's direction is fast and furious, speeding the lines and action to the walloping climax.

AD TIPS: Feature Robinson as a reformed gangster in one of the brightest comedies of the year. Use Runyon's name in all copy.

HANNA (Hollywood)

'RADIO CITY REVELS' FAIR MUSICAL HAMPERED BY STORY*Rates ●● + on name strength.*

—Hollywood Preview—

RKO

84 Minutes

Bob Burns, Jack Oakie, Kenny Baker, Ann Miller, Victor Moore, Helen Broderick, Milton Berle, Buster West, Jane Froman, Melissa Mason, Richard Lane, Marilyn Vernon, Hal Kemp and his orchestra

Directed by Ben Stollhoff

Some good musical material is slowed down miserably by a stupidly contrived and unimaginative story. Quite an impressive galaxy of comedy stars have been assembled, but their stuff is presented so weakly that it is often downright boring. Some of the musical specialties are excellent. A few of the

comedy sketches (in vaudeville style) are topnotch—but only a few. The strong cast will doubtless bring this satisfactory returns generally. But most onlookers will be inclined to agree that Hollywood producers should discard this ancient musical formula—and soon.

Jack Oakie is an "on his uppers" New York tunesmith, whose music correspondence course boasts one sole pupil, Bob Burns. Burns has real talent, but only composes when he is asleep. Oakie and Milton Berle, learn of this and get him to New York, where he turns out hit after hit with the slickers taking the gravy and the glory. Burns is none the wiser. When Bob gets insomnia and Oakie and Berle are commissioned to write a big musical, complications arise which

are of course straightened out in the end. A romance is developed between Ann Miller and Kenny Baker.

Burns and Oakie get a fair number of laughs by their clever trouping, despite the lack of material. Berle still fails to display the promise his vaude career indicated. Baker sings several numbers agreeably, with Jane Froman helping enormously in the vocal department. Ann Miller is a good romantic for Baker. Helen Broderick and Victor Moore have bits.

Stollhoff's direction lags. He continually fails to overlap his gags, a grievous offense unless the Marx Brothers are in a picture.

AD TIPS: Play up the cast of names.

HANNA (Hollywood)

'MY OLD KENTUCKY HOME' FINE SENTIMENTAL FAMILY FILM*Rates ●● + for rurals; ●● for nabes.*

—Hollywood Preview—

Monogram

72 Minutes

Evelyn Venable, Grant Richards, Clara Blandick, Bernadene Hayes, J. Farrel MacDonald, Margaret Marquis, Cornelius Keefe, Kitty McHugh, Raquel Davido, Paul White, Mildred Gover, Hall Johnson Choir
Directed by Lambert Hillyer

This Monogram offering is a natural for small towns and family trade in the cities. A sentimental love story into which are woven the traditions of the North and South, it is pleasant, interesting and heart warming entertainment. Production is well above average for this type of low budgeted picture. Thruout

the film the presence of the famed Hall Johnson choir is both attractive and helpful towards creating the atmosphere. There are no big marquee names to sell this, but word-of-mouth advertising will aid considerably.

Grant Richards is the grandson of Clara Blandick, a wealthy old Southern woman, whose ambition is that he learn the family business and settle down with Evelyn Venable, his boyhood sweetheart. While in the North he becomes involved with an actress, Bernadene Hayes; loses his sight and is cast off by Venable, who is unaware of his injury. Blandick holds her head high, despite the gossiping neighbors, succeeds in getting Richards to a specialist, who cures him, and finally manages to repair the bond between him

and Miss Venable.

Second to the Johnson Choir's rendition of lovable old Southern tunes comes Miss Blandick in line for honors. Her's is a shrewd performance rich in comedy and human values. Bernadene Hayes, in a different type of "other woman" part, displays herself as an actress of considerable promise. Venable and Richards are adequate as the romantics.

Hillyer's direction, while leisurely paced is responsible for much of the warmth and sincerity which distinguishes the picture.

AD TIPS: Sell it as a heart-warming drama of the South. Feature the conflict between Hayes and Venable for Richards. Plug the Johnson choir.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 11

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Directed by WILLIAM WITNEY and JOHN ENGLISH
Original Screen Play by Barry Shipman, George Worthing Yates,
Franklyn Adreon, Ronald Davidson and Lois Ehy

Associate Producer
SOL C. SIEGEL

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PRODUCTION RECORD

TELLS YOU EXACTLY WHAT IS HAPPENING IN THE HOLLYWOOD STUDIOS

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.

The date after titles is that of the FILM BULLETIN issue in which all details appeared. All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

SECRET OF TREASURE ISLAND

Shooting started—February 2
Serial

Cast: **Don Terry, Gwen Gage, Walter Miller, Hobart Bosworth, George Rosener, Warner Richmond, William Farnum, Colin Campbell**

Directed by **Elmer Clifton**
Story: Concerns the search for a lost treasure. Terry is the hero and Gwen Gage the romantic lead.

TRAIL BLAZERS

Shooting started—February 5
Western

Cast: **Buck Jones, Carlyle Moore, Marjorie Reynolds, William Arnold, Lou Kelly, Ben Taggart, Allen Bridge, Don Osborne**
Directed by **Drew Ebersson**
Story: This deals with the formation of the famous Pony Express.

IN PRODUCTION:

THERE'S ALWAYS A WOMAN (Issues Jan. 15, 29).

RECENTLY COMPLETED:

FLIGHT INTO NOWHERE (Issue Jan. 29) . . . CRIME OF THE YEAR (Issue Dec. 18) . . . 2/15—WIDE OPEN FACES (Issue Dec. 4) . . . 1/17—PENITENTIARY (Issue Nov. 6) . . . 3/3—START CHEERING (Issue Sept. 11) . . . 1/10—NO TIME TO MARRY (Issue Nov. 6) . . . 2/4—LITTLE MISS ROUGHNECK (Issue Oct. 23) . . . 1/20—SQUADRON OF HONOR (Issue Oct. 9) . . . 2/24—WHO KILLED GAIL PRESTON (Issue Nov. 20) . . . 1/1—WOMEN IN PRISON (Issues Sept. 11, 25) . . . 3/17—THE LONE WOLF IN PARIS (Issue Dec. 18) . . . 3/24—WHEN G-MEN STEP IN (Issue Dec. 4) . . . 2/12—CATTLE RAIDERS (Issue Nov. 20) . . . 3/10—MAKING THE HEADLINES (Issue Nov. 20).

TITLE CHANGES:

CALL OF THE ROCKIES changed from: OUTLAWS OF BIG BEND (Issue Jan. 15) . . . 3/7—ROLLING CARAVANS changed from LAND RUSH DAYS (Issue Dec. 18) . . . EXTORTION changed from THE CAMPUS MYSTERY (Issue Dec. 4).

METRO-GOLDWYN-MAYER

THREE COMRADES

Shooting started—February 5
Drama

Cast: **Robert Taylor, Robert Young, Margaret Sullavan, Francis Tote, Henry Hull**

PARAMOUNT

IN PRODUCTION

5/27—PROFESSOR BEWARE (Issue Dec. 4) . . . 5/20—YOU AND ME (Issue Jan. 29) . . . TROPIC HOLIDAY (Issue Jan. 29) . . . COCOANUT GROVE (Issue Jan. 29).

RECENTLY COMPLETED:

6/3—STOLEN HEAVEN (Issue Jan. 1) . . . 4/29—HER JUNGLE LOVE (Issue Nov. 20) . . . 5/6—COLLEGE SWING (Issue Nov. 20) . . . 3/18—BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6) . . . 7/1—BULLDOG DRUMMOND'S PERIL (Issue Dec. 18) . . . 12/17—DAUGHTER OF SHANGHAI (Issue Sept. 25) . . . 12/10—BORN TO THE WEST (Issue July 3) . . . 2/11—SCANDAL STREET (Issue Oct. 23) . . . 1/28—PARTNERS OF THE PLAINS (Issues Aug. 28, Sept. 11) . . . 4/8—HEART OF ARIZONA (Issue Nov. 6) . . . 4/22—TIPOFF GIRLS (Issue Jan. 15).

TITLE CHANGE:

3/11—BAR 20 JUSTICE changed from DEPUTY SHERIFF (Issue Dec. 18).

REPUBLIC

FIRE OVER THE WATERFRONT

Shooting Started—February 5

Action

Cast: **Robert Livingston, Rosalind Keith, Warren Hymer, Jack La Rue, Clay Clement, Dick Wessel**

Directed by **Joe Kane**

Story: Livingston is a fire captain whose immediate superior is killed in a blaze caused by arsonists. Livingston resigns from the force and dedicates himself to the task of tracking them down. This he succeeds in doing despite his over-zealous sweetheart, reporter Rosalind Keith.

IN PRODUCTION:

SIDEWALKS OF NEW YORK (Issue Jan. 29).

RECENTLY COMPLETED:

2/21—DESERT TRAIL RIDERS (Issue Jan. 29) . . . PRISON NURSE (Issue Jan. 29) . . . HOLLYWOOD MURDER MYSTERY (Issue Jan. 15) . . . 1/24—PURPLE VIGILANTES (Issue Jan. 1) . . . BORN TO BE WILD (Issue Jan. 1) . . . 2/7—OUTSIDE OF PARADISE (Issue Dec. 4) . . . THE LONE RANGER (Serial, issue Dec. 4) . . . 1/29—THE OLD BARN DANCE (Issue Dec. 4) . . . 11/29—THE DUKE COMES BACK (Issue Sept. 25) . . . 1/19—MAMMA! RUNS WILD (Issue Nov. 6) . . . 1/5—LADY BEHAVE (Issue Oct. 9).

BATTLE OF BROADWAY

Shooting Started—February 7
Comedy

Cast: **Victor McLaglen, Brian Donlevy, Louise Hovick, Raymond Walburn, Lynn Bari, Robert Kellard, Esther Muir, Sammy Cohen**

Directed by **George Marshall**

Story: A pair of steel workers, McLaglen and Donlevy, are sent by their employer, Raymond Walburn, to New York to break up the romance between his son, Bob Kellard and Lynn Bari. They do a very poor job, but Walburn finally forgives the youngsters when he decides to marry Louise Hovick.

JONES FAMILY TRIP TO PARIS

Shooting Started—February 7
Domestic Comedy

Cast: **Jed Prouty, Spring Byington, Shirey Deane, Russell Gleason, Kenneth Howell, June Carlson, George Ernest, Billy Mahan, Florence Roberts, Harold Huber, Nedda Harrigan**

Directed by **Mal St. Clair**

Story: For their 25th wedding anniversary the senior Jones' announce their intention to go to Paris Springs. Their neighbors interpret it as Paris, France. So they go, get into all sorts of trouble and are vastly relieved when finally they return home.

IN PRODUCTION:

KIDNAPPED (Issue Jan. 15) . . . ISLAND IN THE SKY (Issue Jan. 29) . . . MR. MOTO'S GAMBLE (Issue Jan. 15).

RECENTLY COMPLETED:

RAWHIDE (Issue Jan. 29) . . . 4/1—JOSETTE (Issues Jan. 1, 15) . . . 2/18—BARONESSE AND THE BUTLER (Issue Dec. 18) . . . 3/11—WALKING DOWN BROADWAY (Issue Jan. 1) . . . GYPSY (Issue Jan. 1) . . . 1/28—HAPPY LANDING (Issues Nov. 6, 20) . . . 3/4—SALLY, IRENE AND MARY (Issue Nov. 20) . . . 2/25—LOVE ON A BUDGET (Issue Dec. 4) . . . 3/18—REBECCA OF SUNNYBROOK FARM (Issue Oct. 23) . . . 2/11—CHECKERS (Issue Oct. 23) . . . 2/4—INTERNATIONAL SETTLEMENT (Issue Dec. 4) . . . 1/14—CHANGE OF HEART (Issue Dec. 4).

UNIVERSAL

STATE POLICE

Shooting started—January 1
Action

Cast: **John King, Constance Moore, David Oliver, William Lundigan, Larry Blake, J. Farrell MacDonald, Sam Flint, Ted Osborne, Eddy Waller, Charles Wilson, Billy Wayne, Joseph Crehan, Pierre Watkin, Roy Mason, Glenn Strange, James Lucas, Robert Fisher, Harry Semels**

Directed by Frank Borzage
Dedicated to Joe Macnamara
Story: From the novel by Erich Remarque, this is the story of three friends who survive the war and return to Germany desirous of rehabilitating themselves. They go into business together. Taylor falls in love with and marries Margaret Sullivan, a consumptive. The efforts of the pals to save the life of this girl is the crux of the story.

JUDGE HARDY'S CHILDREN

Shooting started—February 7
Comedy-Drama

Cast: **Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Hoden, Jacqueline Laurent**

Directed by George Seitz
Story: This continues the Judge Hardy series with Stone in the title role, Rooney as the adolescent son, and Cecilia Parker as the older daughter.

IN PRODUCTION:

3/18—GIRL OF THE GOLDEN WEST (Issue Nov. 6) . . . 3/25—
TEST PILOT (Issue Dec. 18) . . . SWISS MISS (Issue Jan. 1)
. . . MARIE ANTOINETTE (Issue Jan. 15) . . . WOODEN WED-
DING (Issue Jan. 29).

RECENTLY COMPLETED:

MADELON (Issue Jan. 1) . . . 4/1—MERRILY WE LIVE (Issue
Nov. 6) . . . 2/4—EVERYBODY SING (Issue Oct. 23) . . . 2/25—
ARSENE LUPIN RETURNS (Issue Nov. 20) . . . 1/28—PARADISE
FOR THREE (Issue Jan. 28).

TITLE CHANGE:

2/11—OF HUMAN HEARTS changed from BENEFITS FORGOT
(Issue Oct. 23).

MONOGRAM

CODE OF THE RANGERS

(Completed)
Western

Shooting started—January 21

Cast: **Tim McCoy, Rex Lease, Judith Ford, Frank La Rue, Whee-
ler Oakman, Roger Williams, Kit Guard, Frank McCarroll,
Jack Ingram, Loren Reebe, Ed Piel, Sr., Bud Buster, Hal
Price, Zame Clemens**

Directed by Sam Newfield
Story: McCoy plays a Ranger whose efforts to capture a notorious gang of
outlaws are thwarted by someone within the Ranger ranks. McCoy dis-
covers him to be Rex Lease and after some complications Lease determines
to go straight. Judith Ford is the romantic interest.

ROSE OF THE RIO GRANDE

Shooting started—January 25

Romantic-Drama

Cast: **Movita, John Carroll, Antonio Moreno, George Cleveland,
Lina Basquette, Guido Corrado, Duncan Renaldo, Don
Alvarado, Martin Carralco, Rose Tarich**

Directed by William Nigh
Story: With John Carroll as a Mexican Robin Hood, this is the story of a
wealthy nobleman who upon returning to Mexico from Spain to find his
lands and possessions ruined, forms a band of outlaws to terrorize the
country. He meets and falls in love with Movita, disguising himself as a
general. Not until Carroll reveals his true identity does Movita reveal her
true love for him.

RECENTLY COMPLETED:

THE PAINTED TRAIL (Issue Jan. 29) . . . 2/23—PORT OF MISS-
ING GIRLS (Issue Jan. 15) . . . 2/2—WHERE THE WEST BE-
GINS (Issue Jan. 1) . . . 1/12—WEST OF RAINBOWS END
(Issue Jan. 1) . . . 2/9—MY OLD KENTUCKY HOME (Issue
Jan. 10) . . . 1/3—DANGER VALLEY (Issue Oct. 23) . . .
2/2—SALESLADY (Issue Dec. 18).

THIS MARRIAGE BUSINESS

Shooting Started—January 25
Comedy

Cast: **Victor Moore, Allan Lane, Vicki Lester, Jack Carson, Rich-
ard Lane, Frank M. Thomas, Cecil Kellaway, Bryant Wash-
burn**

Directed by Christy Cabanne
Story: This describes the woes that follow the proud boast of Victor Moore,
a small town marriage clerk, that no couple to whom he has issued a
license in fifteen years has ever sought a divorce.

IN PRODUCTION:

4/15—VIVACIOUS LADY (Issue Jan. 1).

RECENTLY COMPLETED:

3/4—CERTIFIED (Issue Jan. 15) . . . 3/18—CONDEMNED WO-
MEN (Issue Jan. 15) . . . 2/18—BRINGING UP BABY (Issue
Oct. 3) . . . 2/11—RADIO CITY REVELS (Issue Dec. 4) . . .
2/25—NIGHT SPOT (Issue Dec. 18) . . . 3/11—HAWAII CALLS
(Issue Nov. 20) . . . 5/27—HAVING WONDERFUL TIME (Issue
Oct. 9) . . . 11/26—HIGH FLIERS (Issue Aug. 18) . . . 12/3—
DANGER PATROL (Issue Sept. 25) . . . 12/10—QUICK MONEY
(Issues Oct. 9, 29) . . . 1/14—EVERYBODY'S DOING IT (Issue
Nov. 6) . . . 1/28—DOUBLE DANGER (Issue Dec. 18).

TITLE CHANGE:

5/6—JOY OF LOVING changed to JOY OF LIVING (Issue. Jan. 1,
in production).

20th CENTURY-FOX

FOUR MEN AND A PRAYER

(Other details issue January 29)

Story: With George Greene, an English importee, a quartette of brothers
made up of Richard Sanders, David Niven and Reginald Denny follow the
trail of their father's murderer all over the world.

KENTUCKY MOONSHINE

Shooting Started—January 27

Comedy

Cast: **Ritz Brothers, Tony Martin, Marjorie Weaver, Wally Ver-
non, William Demarest, John Carradine, J. Edward Brom-
berg**

Directed by David Butler
Story: This concerns the haywire doings of the Ritz Brothers when they
hear that the Sunshine Soap Company will seek talent for its radio pro-
gram among the hill folk of Kentucky. With Marjorie Weaver the trio
make for Kentucky. Here, after various complications, they are discovered
by the officials and given a term radio contract.

ALEXANDER'S RAGTIME BAND

Shooting Started—February 1

Musical

Cast: **Tyrone Power, Alice Faye, Don Ameche, Jack Haley, Ethel
Merman, Marjorie Weaver, Jean Hersholt, Helen Westley,
John Carradine, Douglas Fowley, Chick Chandler, Wally
Vernon, Paul Hurst**

Directed by Henry King

Story: A cavalcade of Irving Berlin music into which is interwoven the
story of a band leader, Tyrone Power, and his love for Alice Faye, a singer.

Story: When his son William Lundigan is kicked out of college, his father
sends him under an assumed name to join the State Police under the care
of John King. His first move is to make a play for King's fiancée, Constance
Moore. The State Officers become involved with coal racketeers; Lundigan
is made to appear a hero in his father's eyes and King wins back the love
of Miss Moore.

IN PRODUCTION:

GOODBYE BROADWAY (Issue Jan. 29).

RECENTLY COMPLETED:

2/27—MAD ABOUT MUSIC (Issue Nov. 20) . . . 3/11—CRIME OF
DR. HALLET (Issue Jan. 15) . . . 2/6—MIDNIGHT INTRUDER
(Issue Dec. 18) . . . FLASH GORDON'S TRIP TO MARS (Serial,
issue Dec. 4) . . . 1/30—THE BLACK DOLL (Issue Dec. 4) . . .
2/25—BORDER WOLVES (Issue Dec. 4) . . . 1/16—THE JURY'S
SECRET (Issue Nov. 6) . . . 2/13—FORBIDDEN VALLEY (Issue
Dec. 4).

WARNER BROTHERS

GOLD DIGGERS IN PARIS

Story: Still unavailable.

LITTLE LADY LUCK

Shooting Started—January 26

Drama

Cast: **Ann Sheridan, John Litel, Frank McHugh, Janet Chapman,
Robert Homans, Eric Stoney**

Directed by John Farrow

Story: Janet Chapman, a five-year-old orphan, slips out of the orphanage
and meets John Litel, a gambler, and his girl friend, Ann Sheridan. The
pair are down on their luck, but when that day they win on the races
Janet is believed to be their good luck omen. Meanwhile the child is be-
lieved kidnapped. Litel and Sheridan hold on to her, finally succeeding in
making her legally theirs after some ramifications.

CRIME SCHOOL

Shooting Started—January 28

Drama

Cast: **Humphrey Bogart, Gale Paige, Dead End Kids, Dick Pur-
cell**

Directed by Lew Seiler

Story: Concerns six New York gamins, who are sent to a reformatory for
petty thievery and how their lives are intertwined with the fate of a
reforming state official who routs a grafting regime and makes the re-
formatory a place of regeneration.

IN PRODUCTION:

COWBOY FROM BROOKLYN (Issue Jan. 29) . . . WHITE BAN-
NERS (Issue Jan. 29).

RECENTLY COMPLETED:

TORCHY BLANE IN PANAMA (Issue Jan. 29) . . . THE AD-
VENTURES OF ROBIN HOOD (Issue Oct. 9) . . . JEZEBEL
(Issue Nov. 6) . . . PENROD'S DOUBLE TROUBLE (Issue Dec.
18) . . . MEN ARE SUCH FOOLS (Issue Jan. 1) . . . 2/12—
GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) . . .
FOOD FOR SCANDAL (Issue Nov. 20) . . . EVERYBODY WAS
VERY NICE (Issue Dec. 4) . . . MYSTERY OF HUNTING'S END
(Issue Nov. 6) . . . 2/5—BLONDES AT WORK (Issue Oct. 9)
. . . 2/17—HIGHWAY PIRATES (Issue Oct. 23) . . . 2/26—
PENROD AND HIS TWIN BROTHER (Issue Sept. 25) . . . 1/15—
PATIENT IN ROOM 18 (Issue Sept. 11) . . . ACCIDENTS WILL
HAPPEN (Issue Sept. 11) . . . 3/5—A SLIGHT CASE OF MUR-
DER (Issue Nov. 6) . . . 1/1—SERGEANT MURPHY (Issues
July 31, Aug. 14) . . . 1/29—WOMEN ARE LIKE THAT (Issue
Sept. 11) . . . THE INVISIBLE MENACE (Issue Aug. 14) . . .
OVER THE WALL (Issues July 31, Aug. 14).

What the Newspaper Critics Say

THE BUCCANEER

(Paramount)

"... There isn't one dull moment in all the length and breadth of the flamboyant fiction masquerading ... Notable cast ..."
Finn, PHILA. RECORD

"... Straight-from-the-shoulder, virile adventure stuff, and should register with almost any audience ..."
Murdock, PHILA. LEDGER

"... History, glamour, romance, excitement, battle, murder and sudden death are all interwoven into one of the most thrilling of pictures ..."
C. P., WASH. TIMES

"... The usual DeMille pictorial beauty, flawless photography, but also has a rhythm DeMille has not given his pictures in too long a time, and has a measure of fact ..."
Marsh, CLEVELAND PLAIN DEALER

EVERYDAY'S A HOLIDAY

(Paramount)

"... Is enlivened by several musical sequences, some samples of the West technique and the gay '90's atmosphere which is not always authentic ..."
Finn, PHILA. RECORD

"Good, clean fun ... Mae West's best since 'She Done Him Wrong' ..."
Murdock, PHILA. LEDGER

"... Has very little in the way of compensating entertainment ... There is little outright humor in the verbal encounters ..."
Barnes, N. Y. HERALD TRIBUNE

"... A dull and innocuous entertainment ... Witless, humorless and tiresome offering ..."
Boehnel, N. Y. WORLD-TELEGRAM

"... A reckless brazen kind of thing that has archaic charm ... Has a genuine holiday spirit ..."
Winsten, N. Y. POST

LOVE IS A HEADACHE

(M-G-M)

"... Slops over on the sentimental side, but the performers do a pretty good job of bailing out ..."
Winsten, N. Y. POST

"... Pretty thin entertainment ... The straining for humor is a trifle wearing ..."
Tazelaar, N. Y. HERALD TRIBUNE

"... Thanks to a fine set of performances by its entire cast, manages to be an amiable and diverting entertainment in spite of its familiar theme ... One of those pleasant little offerings which may be enjoyed with no more harm than a trifling loss of time ..."
Boehnel, N. Y. WORLD-TELEGRAM

"... Starts out with a heavy suggestion of goo and cuteness and never quite loses either, but it does turn into an active and entertaining farce ..."
Murdock, PHILA. LEDGER

"... Whatever breath of life there is must be attributed to Mickey Rooney, and occasional shots of laughing gags from the late Ted Healy ..."
B. C., N. Y. TIMES

PARADISE FOR THREE

(M-G-M)

"... There's nothing very pretentious about this photoplay and nothing that's highly original, but it is jovial entertainment and a good time-passer ..."
Murdock, PHILA. LEDGER

"... Manages to be pleasantly amiable entertainment more because of its agreeable cast than because of the naive humor of its artless situations ..."
Finn, PHILA. RECORD

"... A first-rate piece of entertainment ... Many laughs packed into a lightweight story ..."
Phillips, WASH. EVENING STAR

THE KID COMES BACK

(Warner Bros.)

"... This is no 'Kid Galahad,' but is fair-to-middling fight stuff ... Has a reasonably good story, some nice humor, some good fight scenes and the virtue of a novel twist ..."
Boehnel, N. Y. WORLD-TELEGRAM

"... Lively, punch-packed and wholly entertaining offering ..."
Thirer, N. Y. POST

"... Offers little in the way of entertainment ..."
Barnes, N. Y. HERALD TRIBUNE

SWING YOUR LADY

(Warner Brothers)

"... Comedy isn't at all refined, and it isn't genuine Ozarkian either, but it is pretty funny ..."
B. R. C., N. Y. TIMES

"... Good, lusty, low comedy without sophisticated trimmings ... Manages to be occasionally funny ..."
Boehnel, N. Y. WORLD-TELEGRAM

"... For a rowdy hour should satisfy ... It's all good fun of the roughhouse variety ..."
Tazelaar, N. Y. HERALD TRIBUNE

"... Thoroughly daffy from the start yet its most incredible situations are rather diverting ..."
Pullen, CLEVELAND PLAIN DEALER

"... A raucous, rowdy and funny story of the wrestling racket's invasion of the Ozark Hills, and capably acted by all the Warner Brothers' comedians ..."
H. T. M., PHILA. LEDGER

CITY GIRL

(20th Century-Fox)

"... Feeble and fumbling offering ... Unimaginative in plot, amateurish in acting and direction ..."
Boehnel, N. Y. WORLD-TELEGRAM

"... An action-filled melodrama, bold enough to defy the stock story pattern ..."
Finn, PHILA. RECORD

"... If you like gangland guns, wild chases and careening cars, police raiding squads breaking down steel doors and gun molls, then this film should probably fill your wants ..."
G. G., PHILA. LEDGER

THE JURY'S SECRET

(Universal)

"... A sound and solid, entertaining and uncompromising murder story, well acted ..."
Boehnel, N. Y. HERALD TRIBUNE

"... No better or worse than the average Class B film ..."
"... Has purpose and a plot, and good performances ... All around expert cast ..."
Thirer, N. Y. POST

SHE LOVED A FIREMAN

(Warner Bros.)

"... Tells a familiar story and packs a number of thrills which in themselves atone for the little bit of plot ... Affords an enjoyable hour or so ..."
Thirer, N. Y. POST

"... Warner Brothers have spared no expense in getting the fire trucks out, and the night shots of burning buildings deserve credit ..."
Tazelaar, N. Y. HERALD TRIBUNE

"... Stock stuff about an easy-going wastrel who joins the fire department because he wants to get even with a enemy of his who happens to be a fire captain ..."
Boehnel, N. Y. WORLD-TELEGRAM

'GOLDWYN FOLLIES' DISAPPOINTS; DRAGGY, OVERLONG MUSICAL*Rates •• + on name strength.*

United Artists (Goldwyn)

115 Minutes

Adolphe Menjou, Edgar Bergen & Charlie McCarthy, Ritz Brothers, Zorina, Kenny Baker, Andrea Leeds, Helen Jepson, Phil Baker, Ella Logan, Bobby Clark, Jerome Cowan, Nydia Westman, American Ballet of Metropolitan Opera

Directed by George Marshall

As it stands, THE GOLDWYN FOLLIES is a pretty boring musical show. There is undoubtedly sufficient good material to make a better than average 80-minute film, but Mr. Goldwyn apparently insisted that his long awaited song and dance extravaganza must be a "big" show and the film editor was reluctant to eliminate three or four songs and a few very flat attempts at comedy. GOLDWYN FOLLIES follows the familiar filmusical pattern, with the dubious exception that the story is concerned with the production of a movie, instead of the usual stage show

Nevertheless, it is the same old back-stage plot. Fortunately the madcap comedy of the Ritz Brothers and the patter of the famous Charlie McCarthy and his master rescue it from complete failure. The popularity of these two acts will also account for most of the film's boxoffice returns, which should be only fair.

Adolphe Menjou, film producer, brings simple country girl Andrea Leeds to Hollywood to advise him on his future productions. He feels that she understands human nature because she is untainted by the Hollywood influence, so he keeps her hidden away in a cottage. Just as Menjou is seeking a leading man for a new picture, Andrea meets and falls in love with Kenny Baker, a disappointed singer who operates a hamburger stand. She gets him the job. Menjou, meanwhile, falls for her himself and when he learns about her romance with Baker, threatens to wreck his budding career. When he realizes how truly they love each other, Menjou gives them his blessing.

Aside from the Ritzes and dummy McCarthy none of the other comedy clicks. Phil Baker's material is weak and he handles it badly; Bobby Clark (grand comic) misses fire completely. Menjou is smooth and Miss Leeds smiles so persistently that she looks like a dental advertisement. Helen Jepson, the Met songstress, is both pleasant to look at and hear, but her operatic number is too long for this type of film. Zorina is a splendid ballet dancer and a surprisingly good actress, but her Water Sprite Ballet could use a pair of shears. Kenny Baker's voice is tops, but he sings far too much.

George Marshall's direction is too sketchy. He drags in his comedy gags and musical numbers with no regard for continuity. It is weak direction.

AD TIPS: Feature Bergen and Charlie McCarthy and the Ritz Bros. Refer to Andrea Leeds as the hit of STAGE DOOR.

BARTON.

'RANGERS ROUNDUP' GOOD MUSICAL WESTERN*Rates •• for action and rural spots.*

Hollywood Preview

Stan Laurel Production

Spectrum Release

55 Minutes

Fred Scott, Al St. John, Chrystine McIntyre, Earl Hodgins, Steve Ryan, Carl Hackett, Robert Owen, Syd Chatan, Cactus Mac, Carl Matthews, Dick Cramer, Jimmy Aubrey, Lew Porter

Directed by Sam Newfield

That Jed Buell's star, Fred Scott, is making

a bid for high honors in the Western field is again evidenced in this low budgeted horse opera. The yarn is standard outdoor stuff, but jockeyed along by Scott's good acting and warbling, the lilting soprano notes of Chrystine McIntyre and the tried and true comedy of Al St. John it becomes an eminently satisfactory western offering. A snappier tempo would have helped, but this can be taken care of by shearing in the right spots. Where they know Scott this will click; elsewhere it needs only selling to put it over.

Scott and St. John are under-cover agents

out to track down a gang of crooks headed by Steve Ryan. Chrystine McIntyre aids their efforts, since she is anxious to keep her brother from joining up with the band. In orthodox "open spaces" style, the duo perform their duties.

Newfield's direction is remarkable for the fact that the musical interludes do not hinder the unreeling of the yarn.

AD TIPS: Feature Scott as an up and coming singing saddle star.

HANNA (Hollywood)

'MIDNIGHT INTRUDER' INTERESTING COMEDY-MELODRAMA*Rates •• as dualler.*

Hollywood Preview

Universal

66 Minutes

Louis Hayward, Eric Linden, J. C. Nugent, Barbara Read, Irving Bacon, Robert Greig, Pierre Watkin, Sheila Bromley, Paul Everton, Nana Bryant, Joe Crehan, Selmar Jackson, Jan Duggan

Directed by Arthur Lubin

MIDNIGHT INTRUDER is a fluid comedy-melodrama of the program variety that will

please those who can be enticed to see it. The story moves along smoothly, with comedy being used shrewdly to gloss over most of the implausible situations. Trem Carr's production is in good taste and both direction and acting are topnotch. It rates only secondary dual rating for neighborhood houses, due to lack of name strength.

Yarn is a case of mistaken identity. Louis Hayward, a broken down reporter is mistaken for Eric Linden, the black sheep son of a wealthy publisher. Linden is accused of murder, but Hayward successfully clears him

of the charge, gets himself a job on Linden's father's paper and wins the heart of Barbara Read.

Hayward, one of the most ingratiating juveniles in Hollywood, gives an easy and convincing performance. In a grand comedy spot, old-timer J. C. Nugent does excellently. Barbara Read is a fine ingenue.

Arthur Lubin keeps proceedings moving smartly, endowing the cast and story with a sense of humor which helps enormously.

HANNA (Hollywood)

'CASSIDY OF BAR 20' BELOW PAR FOR HOPALONG CASSIDY*Rates •• for action houses.*

Hollywood Preview

Paramount

56 Minutes

William Boyd, Russell Hayden, Frank Darien, Nora Lane, Robert Fiske, John Elliott, Margaret Marquis, Gertrude W. Hoffman, Carleton Young, Gordon Hart, Edward Cassidy

Directed by Lesley Selander

This is not up to the Hopalong Cassidy western standard. The direction is weak, permitting the action to lag and soft pedalling the usual blood and thunder. Boyd handles his role with characteristic ease, which will please his fans. It will get average business in the action and rural houses on CASSIDY's past reputation.

Nora Lane and her brother, John Elliott, are

attempting to stop Robert Fiske from stealing their cattle. Not until Boyd and his pal Russell Hayden, arrive are Fiske and his gang finally resisted. The romance between Boyd and Miss Lane is coupled with that of Hayden and Margaret Marquis.

Les Selander's direction is far below par until the final action sequence.

HANNA (Hollywood)

'THE BLACK DOLL' MEDIOCRE MYSTERY*Rates ●● for action houses on title; secondary dualler elsewhere.*

—Hollywood Preview—

Universal

60 Minutes

Donald Woods, Nan Grey, Edgar Kennedy, C. Henry Gordon, Doris Lloyd, John Wray, Addison Richards, Holmes Herbert, William Lundigan, Fred Malatesta, Inez Palange, Syd Saylor

Directed by Otis Garrett

This is strictly routine murder mystery. What suspense there might have been is lost in the attempts to get laughs. The title

should sell THE BLACK DOLL for fair grosses in the action houses and grinds. It will probably satisfy in those spots where they like these film puzzles and aren't too fussy how they're dished out.

Before the picture gets under way there has already been one murder committed by C. Henry Gordon. When he discovers the symbol of the black doll in his home, Gordon realizes that his past has caught up with him and he, too, will be murdered. He is, and so are two other people. An attempt is made on the life of Nan Grey, the daughter of the man mur-

dered by Gordon. Donald Woods steps into the scene as private investigator and all is solved, despite the bungling efforts of Sheriff Edgar Kennedy.

The performances are OK, but their light vein seems incongruous with all this killing going on. A heavier note would have been more appropriate, as this is neither mystery nor comedy.

AD TIPS: Sell the title and the Black Doll as a "Symbol of Death."

HANNA (Hollywood)

'SHE LOVED A FIREMAN' TITLE MISLEADS; GOOD ACTION*Rates ●● — for action spots.*

—Hollywood Preview—

Warner Brothers

59 Minutes

Dick Foran, Ann Sheridan, Robert Armstrong, Eddie Acuff, Veda Ann Borg, May Beatty, Eddie Chandler, Lane Chandler, Ted Oliver, Pat Flaherty

Directed by John Farrow

Despite its utterly ridiculous and misleading title, this Warner quickie is a fast action movie that will be enjoyed by the kids and action fans. Paced by screaming sirens and

roaring fire engines, this yarn about the fire eaters should have been titled THE THIRD ALARM. In addition there is some fair comedy and a pleasant romance.

Dick Foran is a petty politician who decides to enter the fire department. Armstrong is the sturdy bulwark of the organization to whose house Foran is assigned. The two are antagonistic, and when Foran makes a play for Armstrong's sister, Ann Sheridan, the situation becomes even more tense. Eddie Acuff is injured due to Foran's mistake and the latter is threatened with a dishonorable dis-

charge. At Sheridan's request, Armstrong asks for leniency and Foran is transferred to the fire boats. Here he is given the opportunity to save Armstrong's life and all ends happily.

Foran and Armstrong are an excellent action team and Miss Sheridan a better heroine than usually found in this sort of picture.

John Farrow's direction is typical action type with a good eye for comic effect.

AD TIPS: Action houses should ballyhoo this as a 3-alarm fire.

HANNA Hollywood)

'SOME BLONDES ARE DANGEROUS' BELOW AVERAGE FIGHTING YARN*Rates ●● — as dualler in action spots.*

—Hollywood Preview—

Universal

64 Minutes

Noah Beery, Jr., William Gargan, Dorothea Kent, Nan Grey, Roland Drew

Directed by Milton Carruth

Aside from the antiquity of the plot, the chief fault with this movie of the fighting game is Dorothea Kent, who is the blonde of the title. Playing the role of the temptress who weans the champ away from his work,

Miss Kent so overacts her part that the entire story becomes pathetically unconvincing. When caught by this reviewer, her every appearance called for giggles from an unsympathetic audience. Grosses will depend on Beery's appeal in the action spots only. Other houses will find it weak support.

Beery is a fighter managed by his old friend, Gargan. When he reaches the top, he repulses the affections of Nan Grey, marries Dorothea Kent, a gold-digging show girl, who is unfaithful. On the eve of the big fight, the truth is revealed. He loses, but is saved by

reconciliation with Gargan and Miss Grey.

Beery's performance is the best the young actor has ever given. It is too bad he chose this picture to display his talents so well. Gargan deserves better things than this, as does the attractive Miss Grey.

How, after surveying a day's rushes, director Carruth could allow Miss Kent to play her role in such a fashion is beyond our comprehension.

AD TIPS: Sell the fighting angle.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 14

STRAIGHT-FROM-THE-SHOULDER

that's how FILM BULLETIN reviews come to you



By DAVID J. HANNA

WHAT IS REALLY BEHIND HOLLYWOOD'S ECONOMY MOVE?

The current wave of drastic economy which is affecting virtually every major studio in Hollywood is giving cause for much speculative thought.

Some circles declare it to be a direct result of the present business recession. Others are of the opinion that it is to be construed as an omen of darker days ahead, perhaps of the advent of television. Then, to be sure, one finds the popular Cecil B. DeMille school of thought which attributes the tightening of Hollywood purse strings to the doctrine that "production is the only loser in the three branches of the industry."

In the first two theories there is much logic. Business is off and television is becoming ever a more frightening spectre. Of De Mille, however, we can only state that the master epic maker was certainly guilty of one of the most grievous directorial blunders; bad timing. For, concurrent with his New Orleans speech, were the announcements in the trade and newspapers of the 1937 profit statements of the important major production companies. They ranged from five million dollars up, so it hardly requires a mathematical mind to realize that Mr. De Mille, to put it mildly, was ill-advised. The most casual glance at those figures gives one the decidedly correct impression that in the past year the Hollywood branch of the industry experienced its most profitable period in some time.

The expenditure paring is being done in many ways, among them:

Contracts of players with dubious boxoffice appeal are being allowed to lapse.

The quickies, as well as the specials, are being rushed out on shorter schedules.

The majors are looking for Western stars and material to facilitate the production of these cheaper pictures, a phase of the business which has been left chiefly in the hands of the indies.

The axe is falling in the labor and executive departments.

Fewer contracts are being drawn up.

Story purchases are at a minimum.

In brief, one discerns a cautious, thrift conscious industry as vastly different from that of a year or even three months ago as black and white.

To those versed in the ways of Hollywood film-

makers it is difficult to reconcile the recently disclosed profit figures with the current desire of the studios to cut down overhead. Recession or no recession, one would presume that the past year's success would stimulate the film tycoons to make more, bigger and, possibly, better pictures.

That they aren't doing this is conclusive evidence that studio executives are worried about something. And it's our guess that the impending investigation of monopoly charges long sought by independent exhibitors is causing the economy jitters.

Few people know when actual proceedings will begin. Reports on the investigation being made out here constantly conflict. A few weeks ago this department reported that Albert Law, the local Department of Justice investigator, had already accumulated enough evidence to institute proceedings. This week, however, when his staff of five men moved from the Metro exchange into the Fox West Coast offices, it was intimated that at least three or four months more will be required before any conclusions relative to legal action can be reached. We understand, too, that in Washington, the Attorney General's office is having a difficult time deciding whether to clamp down on the picture business now or deal first with other open cases on its books. Such cases are long drawn-out expensive procedures and with Congressional appropriations being what they are, only a select few can be made each year. Reliable sources at the capitol have declared that the film industry has been singled out for attack by "trust-buster" Robert H. Jackson — and that means trouble.

Meanwhile the film moguls are taking no chances. Now, while the time is ripe, they are pulling in their horns, cutting down costs wherever possible. They realize only too well that once their precious block booking system and other protective measures are found wanting in moral and business ethics, many of their pictures will not be worth even their print cost. They know, too, that if production is found guilty of flagrant extravagance, such government action will have a better chance of victory in court.

Some substantiation for these beliefs may be found in the remarks of Hays counsel C. C. Pettijohn at the convention of Allied in Minneapolis. He warned of the dangers of government control of the industry and urged exhibitors to desist from their efforts to have the government take a hand in solving trade problems.

'OF HUMAN HEARTS' WEAK MOTHER LOVE YARN*Rates ●● — generally.*

—Hollywood Preview—

MGM

100 Minutes

Walter Huston, James Stewart, Gen Reynolds, Beulah Bondi, Guy Kibbee, Charles Coburn, John Carradine, Ann Rutherford, Leatrice Joy Gilbert, Charley Grapewin, Leona Roberts, Gene Lockhart, Clem Bevans, Arthur Aylesworth, Charles Peck, Robert McWade, Minor Watson

Directed by Clarence Brown

Comparisons between this and MAKE WAY FOR TOMORROW are in order. While that picture powerfully impeached the ingratitude of children for their parents' devotion and sacrifice, this Metro offering wobbles around for a tedious 100 minutes, carrying no weight or conviction. It begins engrossingly enough, but soon turns into a barrage of hammy

theatricals. The characters are not well drawn. With the exception of Charles Coburn, an incidental character, all are utterly devoid of the necessary sympathy. Grosses on this will be dismal, for even those audiences who relish this type of tear-jerking drama will detect its artificialities. It might get fair grosses in spots where James Stewart's growing popularity means enough.

Walter Huston plays a minister who comes to a small town in Ohio with his wife, Beulah Bondi, and their son, Stewart. The feelings between the boy and Huston are continually strained; the latter being a strict disciplinarian and the youngster an idealist. When Stewart grows up, he leaves home to study medicine in Baltimore. Huston having died, Bondi sells her precious possessions one by one to meet her son's demands for money. When the Civil War breaks out, he becomes an army surgeon and for two years Bondi

hears nothing of him. She writes to Lincoln, who calls the boy to Washington, scolds him for his ingratitude and forces him to write his mother. He is given a leave of absence and returns home, where all is forgiven.

The most arresting portrait is that of the stage veteran, Charles Coburn, as a drunken doctor looked upon with horror by the rest of the townsfolk. Huston's character has little sympathy and while this reviewer tried hard to believe in Miss Bondi, she seemed silly and fictitious. James Stewart has a couple dramatic scenes, but that is all. Guy Kibbee is miscast in an unsympathetic role.

Brown's direction is technically interesting, but lacks warmth and sincerity, the most essential qualities needed for a story of this type.

AD TIPS: Feature Stewart. Sell it to the women as a great mother-love story.

HANNA (Hollywood)

'WALKING DOWN BROADWAY' IS CONFUSING, CHEERLESS DRAMA*Rates ●● — as dualler.*

—Hollywood Preview—

20th Century-Fox

75 Minutes

Claire Trevor, Phyllis Brooks, Leah Ray, Dixie Dunbar, Lynn Bari, Jayne Regan, Michael Whalen, Thomas Beck, Douglas Fowley, Walter Woolf King, Jed Prouty

Directed by Norman Foster

This is only a mild programmer, despite a basically fine story idea. The fault lies in the writing, since the script is a confusing, jumbled affair, which gives the director and actors very little to hang on. There is quite a bit of melodrama, but it is disjointed, the

characters not being developed sufficiently to hold the spectator's attention. Coupled with a lighter offering it will pass on nabe dual bills.

The story concerns six chorus girls, who, upon the closing of their show, make a pact to reunite a year later. How the ensuing twelve months treat the sextette is the premise upon which the story is built. Lynn Bari is killed by a truck on the eve of a Hollywood career. Phyllis Brooks jumps out of a window. Leah Ray lands in jail. Dixie Dunbar lands a rich husband and Claire Trevor, the most level headed of the bunch, succeeds in business and finally wins the heart of Michael Whalen.

Best acting is done by the always reliable Miss Trevor, whose every screen appearance causes this reviewer to wonder why Mr. Zanuck fails to give her one of his spectacular star making build-ups. Each of the girls in the cast has one dramatic scene, with Phyllis Brooks coming out as valedictorian. The male contingent do their bits listlessly.

Norman Foster's direction lacks the ingenuity to tighten the rambling script.

AD TIPS: Sell the story idea as a revelation of the intimate secrets of 6 chorus girls' lives.

HANNA (Hollywood)

'THE JURY'S SECRET' WEAK MELLER*Rates ● + as dualler.*

—Hollywood Preview—

Universal

62 Minutes

Kent Taylor, Fay Wray, Jane Darwell, Nan Grey, Larry Blake, Fritz Lieber, Leonard Mudie, Samuel S. Hinds, Granville Bates, Haliwell Hobbes, Edward Broadley, William Davidson

Directed by Edward Sloman

This is typical grind stuff. Sloppily written,

directed and acted, it is a completely implausible bit of hokum that won't engross even the most gullible filmgoer. The basic story idea isn't bad, but the screwy development and failure of the direction to invigorate it, places it way down in the program classification.

Larry Blake is a young radical who is wrongly accused of murdering Samuel Hinds, a crooked publisher. Kent Taylor is really the culprit. When his gal friend, reporter Fay

Wray, realizes Taylor committed the crime, she begs him to do something to save Blake. He gets on the jury, deadlocks it and a mistrial is declared. He plans to flee the country, but Miss Wray again appeals to his better side and he gives himself up.

Best work in the film is done by Larry Blake, who gives a sympathetic and believable tone to his role.

Sloman's direction is pathetically slow.

HANNA (Hollywood)

'SQUADRON OF HONOR' EXTREMELY WEAK MELODRAMA*Rates ●*

—Hollywood Preview—

Columbia

55 Minutes

Don Terry, Mary Russell, Robert Warwick, Thurston Hall, Arthur Loft, Marc Lawrence, Jimmy Hollywood, Dick Curtis, George McKay

Directed by C. C. Coleman, Jr.

Columbia probably intended this as an exploitation feature to be tied in with American Legion posts throughout the country. But un-

less we're sadly mistaken the exhibitor who tries to work the stunt will find himself and theatre black-listed by Legionaires, their families and friends. For this completely asinine quickie, designed to glorify the Legion, makes fools of them instead. It is due for an early demise in the grinds.

Thurston Hall is the righteous commander of the Legion who, at a convention, is advocating that the men support a Congressional arms limitation bill. Munition maker Robert

Warwick frames a murder on Hall. He then promises the Legion leader that if he changes his mind, he will produce the real culprit to prove Hall's innocence. Don Terry, a bright young assistant in the D.A.'s office finally puts an end to all these monkey shines when, with the Legionaires, police, fire and other civic departments, he traps the murderer.

To director Coleman and the cast, our deepest sympathies. It really isn't your fault!

HANNA (Hollywood)

SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

MIKE EGNAL's new Bristol Theatre, Bristol, opened Feb. 9th . . . JOHN GOLDBER reported selling his Hollywood-Imperial exchange to DAVE MOLLIVER . . . HARRY FREEMAN, formerly manager of the Fox, in town handling exploitation for 20th Century-Fox's two-a-day run of "In Old Chicago" at the Erlanger, which AL BOYD has leased for eight weeks or more from SAM NIRDLINGER on a percentage basis. The front they built for this pic, which opened Feb. 10th, is a honey . . . NATE MILGRAM has a new car. His old one smashed up a bit on the way home from one of the new Showmen's Club's parties . . . GEORGE (Carman) GRAVES in Florida . . . GEORGE P. AARONS made "Fixer" (Lawyer) of "Variety Club" . . . Same outfit creates a Milk Fund for poor children; first benefit for this worthy cause being at the wrestling matches at the Arena. JAMES P. CLARK heads committee . . . Current drive for Los Angeles Sanitarium has other film big shots up to their ears in work. On this committee are JACK BERRISON, JIM CLARK, ABE EINSTEIN, WM. MANSELL, CHARLES SEGALL, JULIUS SELTZER, TED SCHLANGER and LEWEN PIZOR . . . SI COHEN at HARRY SLATKO's Nixon-Grand offers free Wasserman tests on stage and 100 coupons daily entitling patrons to free hospital treatments in conjunction with showing of Grand National's "Damaged Goods." He also obtained endorsements from American Health Council, Penna. Council on Social Hygiene and Penna. Youth Council. His advertising plastered all over town is sensational with skull and cross bones and copy in gigantic leaders reading: "Red Peril . . . Are you Damaged Goods? Syphilis—the curse of the nation . . . etc." . . . S-W Aldine closed for one day prior to opening of UA's "Goldwyn Follies." Sound equipment retested, etc. . . . REV. FORNEY, who had planned campaign against movies using Bingo games, has dropped the matter. He found that too many churches were bolstering their treasuries by using the same games . . . Same Rev. got after SID STANLEY at Fay's over his door-to-door use of "salacious" circulars and his putting on vaude shows the other Sunday night twenty minutes before midnight. Man-mountain Sid succeeded in "explaining his way out" of the situation, however, and Forney did not cause any real trouble . . . In the midst of the sales tax arguments Philly City Council slipped thru a levy of \$2.50 on each billboard, regardless of size . . . GEORGE FISHMAN now handling local advertising and publicity for REPUBLIC, mostly the MAX GILLIS sales drive campaign . . . MRS. ARTHUR GOLDSMITH and her Motion Picture Preview Study Group demanding investigation of what happens to funds of local censor board, demanding that profits be earmarked for visual education in schools, instead of going into the general State treasury fund . . . IZ HIRST, whose burley circuit has dwindled down to about four weeks time, in Florida "worrying it off" . . . HARRY WEINER back at Columbia and looking fine after appendicitis operation . . . NORMAN LEWIS and TED SCHLANGER off to Miami

LOC. 7230

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HARRY BRODSKY
DECORATOR

1231 RACE ST., PHILA., PA.

FROM BOSTON

By Bruce

FLOYD BELL, formerly chief of publicity at the Metropolitan Theatre, has been directing the publicity at the New England Sportsmen's and Boat Show the past week. A record crowd responded to his efforts, and that despite the fact that SONJA HENIE was in town! . . . HAL OLVER is handling the publicity for "In Old Chicago" for 20th Century-Fox, which opens a three weeks roadshow engagement at the Colonial beginning the 14th. His first smart move was to get ANGIE MANEY to assist him. ANGIE, who knows the Metropolitan Theatre inside out, just recently "got the gate" as a reward for eleven years efficient service. Watch her do one swell job assisting OLVER! . . . M. & P. Theatres are doing a lot of retrenching these days. Forty-two employees have been dropped. MARIO DA RUE has "resigned" as assistant publicity director at the Paramount Theatre. And the "Met" is abandoning its long-established stage policy for one of pictures only. The move had been contemplated for some time, but now, apparently, it has been decided that the loss of prestige would not be too great . . . ARTHUR KING HOWARD is making a two weeks tour of the Upper New York State region consolidating Allied's recent gains there. ART never leaves a stone unturned! . . . The Keith Memorial, apparently, does believe that "children never forget." At any rate the rumor that ONLY adult prices would prevail when "Snow White" opens the 10th is without foundation. Other cities have been less far-sighted . . . HERMAN KONNIS, retiring president of the Salesmen's Club, was presented with a gold wrist watch the other day . . . If you see a coon skin in the district you just know that JIMMY O'BRIEN is underneath it! . . . LESTER TOBIAS has joined Metro Premium . . . KEN DOUGLASS is back on the job again after a long illness . . . DAVE WHALEN is now doing publicity work for HERMAN RIFKIN . . . ADOLPH BENDSLEV is convalescing after a bad attack of the grippe. That Danish beer is coming in handy no doubt! . . . JOE COHEN is recognized as the ping-pong champion of the district—by some! . . . The Cinema Club is to hold its annual affair on March 16th at the Hotel Statler . . . LEO C. BRITTON is getting quite a reputation as a swell dresser! . . . Translux has taken over the Hub Theatre, and so Boston will soon have three newsreel theatres in competition . . . "Monastery" has just finished a nine weeks run at the Fine Arts Theatre and New England bookings are large, according to HARRY SEGAL . . . The cold weather agrees with FRANKLY LYDON. He is livelier than ever . . . DICK RUBIN is now firmly established in his new home in Newton. He's got Hollywood beat by a mile! . . . Allied and Bank Night are fighting it out!

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Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 5

FEBRUARY 26th, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

YOUR STAND ON "SNOW WHITE"

From many sides we are being urged to condemn RKO's demand for 50% on "Snow White and the Seven Dwarfs" and to dissuade exhibitors from buying the picture on those terms.

One of our letter writers is the president of the Greater Cincinnati Independent Exhibitors, Harold Bernstein, who says:

"I have been a reader of your publication for the past year, and have followed your editorials with interest. I would like to call your attention to a situation which is getting to be a real menace to the future of any theatre. As you know, RKO is asking 50% for 'Snow White and the Seven Dwarfs.' The latest is that Paramount is also going to ask 50% for 'Men With Wings,' purportedly a \$2,500,00 production on their '38-'39 lineup.

"You can see the trend, of course. Every company will follow these steps and the 50-50 picture will be an accepted thing in the future.

"In my opinion, every exhibitor should be exhorted to refuse to buy 'Snow White' at 50%, for if RKO is successful in getting these outrageous terms, Paramount, MGM, United Artists and the rest will follow. I can then visualize the MGM contract for the 1941-42 season: 4 pictures at 50%, 6 at 40%, 10 at 35%, 12 at 30%, and 12 at 25%.

"With grosses everywhere on the skids, Hollywood must realize that pictures have to be made more eco-

nomically and that exhibitors cannot bear the load of \$2,500,000 productions."

Now, "Snow White" is a beautiful fantasy that will amuse both adults and children. We are, nevertheless, skeptical of its reception in the average neighborhood and rural theatre. We say this in the face of sensational first run grosses. We must not overlook the fact that it is the *first* feature length cartoon and to its novelty must be attributed some portion of this phenomenal business. Don't people always rush to witness novelties? We cannot help wondering how many patrons of subsequent theatres will remark "A cartoon? What is the *main* feature?"

But this is beside the point. Mr. Bernstein has hit the nail on the head. This is a great business for following precedent and if RKO gets its 50% for "Snow White," you may rest assured that the other distributors will become convinced that they have been robbing themselves by not demanding the same terms for their specials.

No one can prohibit you from buying "Snow White" at 50%. It is a problem to be decided by each exhibitor individually, but it should not be regarded solely in the light of the profit you might make with this one picture. Don't ignore the fact that it will have an important bearing on your future film rentals. Keep that in mind when the RKO salesman tells you about the records being broken by "Snow White."

MO WAX.

AN IMPORTANT INDEPENDENT VICTORY!

Allied's legislative campaign to win for independent exhibitors a more equitable film contract from the major distributors won an important victory on one front last week.

Probably the most serious blow that was ever struck at the majors' dictatorial sales power was delivered recently when the Allied-sponsored Senate Bill No. 153, introduced by Senator Neely, was unanimously recommended for passage by the Senate Interstate Commerce Committee. This measure would prohibit the COMPULSORY block booking system, which impartial trade observers contend has enabled the majors to maintain their position of complete dominance over all branches of the industry for the past fifteen years.

Allied has enlisted widespread public support for this legislation and this pressure seems to be bearing fruit. Unanimous approval by the Committee greatly enhances the bill's chances in the Senate and there is an excellent likelihood that it will be passed at the current session.

While the public is pressing for enactment, the attitude of thousands of independent exhibitors throughout the nation is hampering the measure. The Hays organization has conducted a shrewd propaganda campaign to convince exhibitors that this law would compel them to buy films one at a time. There has been painted the ominous picture of insecurity, higher rentals and increased competition for theatres, brought about by the lack of definite film commitments for a full season. "How would you like," the Hays propagandists have asked independents, "to have only enough film bought to fill one month's playing time?"

This is a false and misleading presentation of the facts. The Neely Bill aims only to prohibit COMPULSORY block selling. No exhibitor would be required by this measure to buy only one or two or ten pictures at a time. Any exhibitor could buy 100 pictures at a time. BUT, no distributor could COMPEL an exhibitor to buy more pictures than he wants or needs.

One of the most vital features of the bill is that it would require the film producers to acquaint exhibitors with the story of every picture they sell. This would eliminate the unfair and stupid BLIND SELLING system, whereby the theatre owner today buys so many cats in bags.

Quite probably, the block booking system would still be preferred by thousands of theatre-men. It would not, however, be the same as today's system, for the buyer would KNOW what type of stories he is buying and he would have the privilege of eliminating those he knows are unsuited for his patronage.

In brief, this measure would abolish some of the worst abuses that have been inflicted upon exhibitors by the majors. And, little as they care to admit it, it will bring about untold advantages to the producing companies themselves. It will force them to make FEWER and BETTER pictures, to discontinue the production of those quickies that have no chance for success because they are deficient in the basic quality of sound story material.

Independent exhibitors should close their ears to the propaganda that would steer them away from support of the Neely Bill. Its passage would be the healthiest thing that could possibly happen to this industry.

THE DUAL DISPUTE

Double features, the industry's perennial subject for argument, is back on the griddle. Principal reason for the latest outbreak is the action of certain civic organizations in Chicago, which are demanding a municipal law prohibiting dual bills on the grounds that such lengthy shows impair the health of children.

Three divergent and interesting views were presented within the past week by an independent film executive, an independent exhibitor leader and a major producer.

Always first to take the stand in defense of double features is Edward A. Golden, sales manager of Monogram, who has this, among other things to say of the latest anti-dual agitation:

"These well-intentioned women (the Chicago groups) apparently are unaware of the fact that they are merely serving as 'stooges' to further the interests of monopolistic groups within the industry itself, who have started this newest move only because all previous attempts to discredit the double feature have failed. They know only too well that a provocative gesture of this kind would attract the sponsorship of just such groups of women."

Mr. Golden then recites the attempts of the major distributors to ban duals during the existence of the Code Authority and subsequently by spreading "insidious propaganda" to the effect that they are "immoral," that they "depreciate the quality of motion pictures," and, finally, by inserting clauses in their film contracts prohibiting the showing of their pictures on any dual bill.

Will these reform elements stop with the elimination of double features, asks Golden, and answers his own query with a resounding No! Next they may seek to set health standards for theatres, or perhaps, "abolish the showing of motion pictures entirely." He warns independent exhibitors of the danger to them if duals are barred, of the concentration of more power in the hands of the majors and the probable increase in film rentals.

At direct odds with Mr. Golden's beliefs are those of Robert H. Poole, head of the Independent Theatre Owners Association of Southern California, who took the opportunity provided by a Hollywood radio station to decry the prevalence of double features and to express his approval of the stand taken by the Chicago Parent Teachers groups.

"If producers and theatre owners would take the trouble to learn the desires of theatre patrons, instead of trying to educate them to double bills, they would learn that the American public would prefer entertainment combining quality pictures, quality stage shows and quality musicians," Poole declared.

"Conclusive proof that the double bills do not have the general approval of film patrons is contained in the fact that theatres feel the necessity of resorting to bank nights, automobile and other merchandise giveaways."

In closing, the exhibitor leader told the radio audience that if they were interested in improving the quality of motion pictures they should urge a return to single bills, since it is his opinion that the elimination of duals will enable producers to raise the standard of production.

From an unexpected source came refutation of Mr. Poole's position. Joseph M. Schenck, chairman of the board of 20th Century-Fox, who had this to say to a Variety reporter:

"Double bills have been a great stimulant to film production. It is not a truism that fewer pictures mean bigger and better pictures. Quite the contrary. There are many fine stories which can be excellently cast with young talent seeking recognition that can be made for a moderate production cost. On the other hand, if instead of making 50 pictures each season, we cut our output to 25, new people would not have a chance to appear, except occasionally. The risk of putting them into expensive production would be too great."

Probably the only truism in connection with this problem is this: When the majority of exhibitors find that double features are no longer profitable they will be eliminated.

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By DAVID J. HANNA

FLICKERS

There will be a hiatus in the conversation between SAMUEL GOLDWYN and SELZNICK-INTERNATIONAL on their plan for purchasing control of United Artists until March 1st, when John Hay Whitney returns from N. Y. The trade out here is now taking for granted what FILM BULLETIN urged several months ago, i.e.: The logical solution to the U. A. problem is a merger of Goldwyn and Selznick and their purchase of the stock held by Pickford, Fairbanks and Chaplin. . . . Meanwhile, the long spell of inactivity on the U. A. lot has been broken by WALTER WANGER. Last week saw production roll on THE RIVER IS BLUE, which co-stars Madeleine Carroll and Henry Fonda. . . . Although the critics in these parts unmercifully panned BAD MAN OF BRIMSTONE, boxoffice reports throughout the nation prove that the public loved it. So much so, as a matter of fact, that Metro will shortly rush into production another mammoth outdoor spectacle starring WALLACE BEERY.

Critics out here have finally wised up to the fact that the loud sound volume employed by theatres during certain parts of pictures on preview nights is intended to stimulate excitement in the audience, causing a more favorable reaction. It is surprising to note how effective this scheme has been with many films. . . . The clause in the NEELY BILL to outlaw compulsory block booking that is causing film makers to develop wrinkles is the one requiring them to submit to film buyers a complete synopsis of each picture before they purchase it. The producers don't see how they can possibly do it—but they may have to! . . . WARNERS have temporarily shelved plans to film the life of O. O. (Odd) McIntyre. If it is made later, PAUL MUNI will essay the role of the late columnist. . . . The dismal showing of WALT DISNEY's radio program has prompted his sponsors to relinquish their option for his future services. We cannot imagine how Disney, a superb showman, could possibly visualize his cartoon characters as air entertainers. . . .

Rumors that CHARLES R. ROGERS will soon step out as production chief of Universal

continue to make the rounds, but they are just as persistently denied by Rogers and other officials of the company. NATE BLUMBERG, new prexy of U is visiting the studio here and Rogers' future status may be cleared up when Blumberg returns to his N. Y. desk. . . . Latest ECONOMY move took place at METRO, where a batch of bit and character players and several writers were dropped to effect a saving of approximately \$200,000 annually. . . . COLUMBIA signed LEW AYRES for one of the major roles in HOLIDAY, which will co-star Katherine Hepburn and Cary Grant.

MERVYN LE ROY's first M-G-M picture will be THE DEVIL WITH LOVE, which was originally Noel Coward's play and screen yarn, PRIVATE LIVES. Fernand Gravet will star. . . . Paramount's ST. LOUIS BLUES will have George Raft, Shirley Ross and Ben Blue. . . . WALTER WANGER will follow THE RIVER IS BLUE with ALGIERS, starring Charles Boyer, and PERSONAL HISTORY, with Joan Bennett. . . . LEO SPITZ and J. R. McDONOUGH are due in town to go over RKO's production setup. It is generally expected that PANDRO BERMAN will be placed in charge of all "A" product. . . . 20th Century announced that IN OLD CHICAGO will be nationally released April 15th. . . . Republic has signed GLORIA SWANSON on a three-picture deal, it was announced in N. Y.

The town is all ajitter about the forthcoming Academy Awards for 1937's film winners. The annual banquet at which the awards are presented takes place Thursday at the Biltmore. In the meanwhile, the feud between the Academy and the Screen Playwrights flared again when John Lee Mahin, prexy of the latter group, requested publicly that his name be withdrawn as a nominee for one of the writer awards. He had collaborated on CAPTAINS COURAGEOUS. Mahin charged that "unfair discrimination was practiced in the selection of the writers' branch of the awards committee." FRANK CAPRA, president of the Academy, replied that Mahin could throw the award away if he didn't want it, denied the charge and asserted, "It is the job done that is voted on, not the man who did it."

'ADVENTURES OF TOM SAWYER' GREAT POPULAR ENTERTAINMENT

Rates ●●●+.

—Hollywood Preview—

Selznick-International
(United Artists)

93 Minutes

Tommy Kelly, Jackie Moran, Ann Gillis, May Robson, Victor Jory, David Holt, Victor Killian, Nana Bryant, Olin Howland, Donald Meek, Charles Richman, Margaret Hamilton, Marcia Mae Jones, Mickey Rentschler, Cora Sue Collins, Phillip Hurlie

Directed by Norman Taurog

"Part of my plan has been to try to pleasantly remind adults of what they once were themselves, and how they felt and thought and talked, and what queer enterprises they sometimes engaged in." To say that the Selznick film version of the immortal, TOM SAWYER, has successfully carried out these words of its author, Mark Twain, is perhaps the best possible way we can review it. Magnificently produced in gorgeous technicolor, this tender story of youth and its tribulations blends heartwarming comedy, moving pathos, suspense and drama into a superb film

achievement which will be loved by both old and young. It is excellent entertainment in every respect and should garner excellent grosses in every type of theatre.

All the popular incidents in Twain's book have been kept intact. There is the white-washing of the fence; Tom's first meeting with Becky Thatcher; their subsequent engagement; the witnessing of the murder of the village doctor by Injun Joe; the pirate trip with Huck Finn; the funeral service for the youngsters which they attend; the saving of Muff Potter, the village halfwit, who Injun Joe testifies committed the murder; the save sequence when Tom and Becky become lost after separating from the other children during a picnic. It is here that Tom discovers pirate treasure and causes the death of Joe, who is hiding in the caves after making a getaway. And, finally, the ice cream social where Tom and Huck are honored by the townsfolk.

In a role which calls for such a wide range of expression it is difficult to believe that Tommy Kelly is making his screen debut. The youngster endows the part of Tom with

amazing sincerity and feeling. Jackie Moran as Huck Finn handles his few sequences admirably. Ann Gillis is lovely as Becky, excellent in her adolescent romantic scenes and tensely dramatic in the cave sequence where she handles a hysterical moment with the finesse of a veteran. May Robson plays Aunt Polly with understanding compassion. Walter Brennan as Muff Potter gives a flawless performance. Victor Jory is a grand Injun Joe. David Holt as the whining Sid was hissed by the preview audience, a tribute to the youngster's histrionic ability. Lesser roles are well filled, particularly two choice bits handled by Donald Meek and Olin Howland.

Norman Taurog's direction is doubtless responsible for the success of this picture. His completely understanding treatment of the many juveniles in the cast is apparent throughout.

AD TIPS: Call this one of the "must-see" motion picture of all times. Preview it for school teachers, ministers, etc.; they will sell it for you.

HANNA (Hollywood)

'ROMANCE IN THE DARK' CLASS COMEDY WITH MUSIC

Rates ●●+ for deluxe and class spots; ●● elsewhere.

—Hollywood Preview—

Paramount

78 Minutes

Gladys Swarthout, John Boles, John Barrymore, Claire Dodd, Fritz Feld, Curt Bois, Carlisle de Voldez, Torben Meyer, Ferdinand Gottschalk, Margaret Randall, Forunio Bona Nova, Esther Muir, Eddy Conrad

Directed by H. C. Potter

A little more zip would have made this mass entertainment. A continental comedy with several musical interludes, it lacks warmth or fire. For the most part its entertainment value rests solely with the polished comedy portrayals of the principals and the singing of Miss Swarthout. It should click nicely in the deluxe and better grade houses, but the names are not strong enough to carry

it alone in the nabs. Action and rural houses will get weakest returns.

Boles is a popular Hungarian singer managed by John Barrymore, whose chief interest in life is in diverting the attentions of Boles' lady friends to himself. They go to the graduation exercises of a singing school attended by Miss Swarthout. Taking his casual words literally, she goes to Budapest bent on singing for him again as he requested. Unable to get near the popular matinee idol, she becomes a maid in his home. When he hears her voice, Boles utilizes her to lure Barrymore away from his latest romantic interest, Claire Dodd. Before this is done he falls in love with her himself. But his valet Fritz Feld begs him to at least give the girl a chance at a career. She immediately takes Barrymore's fancy, is set up in a new show billed as a Persian Princess and scores a tremendous success in the first act. Between scenes the

papers disclose her to be a fraud. Her appearance is met with jeers, but when Boles assumes the tenor part, the audience is quieted, the act finishes successfully, as does the picture with the reconciliation of the lovers.

It will be generally agreed that this is Miss Swarthout's best screen appearance. Her acting is vastly improved and for the first time the rich beauty of her voice is well recorded. John Barrymore gives a fine performance and John Boles discloses a different type of personality in a choice comedy role. Claire Dodd is a beautiful other woman. Fritz Feld and Curt Bois do good work.

H. C. Potter's subdued direction fails to make the characters human enough. It is more intent on "smartness."

AD TIPS: Sell Swarthout, Barrymore and Boles.

HANNA (Hollywood)

'THE BELOVED BRAT' ABSORBING PROBLEM DRAMA

Rates ●●+ for naborhoods.

—Hollywood Preview—

Warner Brothers

62 Minutes

Bonita Granville, Dolores Costello, Donald Crisp, Donald Briggs, Natalie Moorehead, Lucille Gleason, Emmett Vogan, Loia Cheaney, Ellen Lowe

Directed by Arthur Lubin

Despite a tendency to go off into a ram-page of preaching every so often, BELOVED BRAT is a well told problem drama. Reaching for its material into the homes of the wealthy whose children become warped due

to parental neglect, the story is absorbing and interesting. Its compromise for a happy ending may not be dramatically correct, but it will please the majority of movie goers. This should meet the requirements of the naborhood house, where women and the rest of the family will find it engrossing. Class houses should find it a fair attraction and it can be sold.

Bonita Granville is the spoiled daughter of wealthy parents who, as one of her idiosyncracies, takes a violent dislike to the butler, Emmett Vogan. Because of her, he is charged with manslaughter. Just as he is about to be sentenced she repents, tells the truth to the

judge and is sent by him to a school presided over by Dolores Costello. Under her tutelage, the child becomes a model young lady and is returned to her parents much against her wishes.

Similar to her role in THESE THREE, little Miss Granville makes every moment count. Dolores Costello is kindly and attractive as the school superintendent. Lucille Gleason's comedy spot helps relieve the tense situations admirably.

AD TIPS: Sell the problem angle strongly. Call it: "A picture every parent should see!"

HANNA (Hollywood)

MORE REVIEWS ON PAGE 8

BOXOFFICE RATINGS: ● Means POOR; ●● AVERAGE; ●●● GOOD; ●●●● EXCELLENT

PRODUCTION RECORD

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.

COLUMBIA

HIDDEN TRAILS

Shooting started—February 14
Western

Cast: Charles Starrett, Iris Meredith, Ed Le Saint, Edward Cobb, Bob Nolan

Directed by Sam Nelson
Story: Iris Meredith is stolen from her father at birth by a notorious outlaw, raised as his child and lives as such until Charles Starrett, foreman of her father's ranch, discovers the truth in tracking down the bad men. She is restored to her home after falling in love with Starrett.

STAGE COACH TRAIL

Shooting started—February 14
Western

Cast: Jack Luden, Eleanor Stewart, Hal Taliaferro, Harry Woods
Directed by Joseph Levering
Story: Outdoor action saga, in which a government mail delivery contract is the focal point of interest. Luden must prove his identity as well as his claim to driving the fastest stage coach before he can win the contract.

IN PRODUCTION

SECRET OF TREASURE ISLAND (Issue Feb. 12).

RECENTLY COMPLETED

THERE'S ALWAYS A WOMAN (Issues Jan. 15, 29) . . . TRAIL BLAZERS (Issue Feb. 12) . . . FLIGHT INTO NOWHERE (Issue Jan. 29) . . . CRIME OF THE YEAR (Issue Dec. 18) . . . 2/15—WIDE OPEN FACES (Issue Dec. 4) . . . 1/17—PENITENTIARY (Issue Nov. 6) . . . 3/3—START CHEERING (Issue Sept. 11) . . . 1/10—NO TIME TO MARRY (Issue No. 6) . . . 2/9—LITTLE MISS ROUGHNECK (Issue Oct. 23) . . . 2/20—SQUADRON OF HONOR (Issue Oct. 9) . . . 2/24—WHO KILLED GAIL PRESTON? (Issue Nov. 20) . . . 1/1—WOMEN IN PRISON (Issues Sept. 11, 25) . . . 3/17—THE LONE WOLF IN PARIS (Issue Dec. 18) . . . 3/24—WHEN G-MEN STEP IN (Issue Dec. 4) . . . 2/12—CATTLE RAIDERS (Issue Nov. 20) . . . 3/10—MAKING THE HEADLINES (Issue Nov. 20) . . . CALL OF THE ROCKIES (Issue Jan. 15) . . . 3/7—ROLLING CARAVANS (Issue Dec. 18) . . . EXTORTION (Issue Dec. 4).

METRO-GOLDWYN-MAYER

NO NEW PRODUCTION

IN PRODUCTION:

4/15—TEST PILOT (Issue Dec. 18) . . . SWISS MISS (Issue Jan. 1) . . . MARIE ANTOINETTE (Issue Jan. 15) . . . THREE COMRADES (Issue Feb. 12) . . . JUDGE HARDY'S CHILDREN (Issue Feb. 12).

RECENTLY COMPLETED

3/11—WOODEN WEDDING (Issue Jan. 29) . . . 3/18—GIRL OF THE GOLDEN WEST (Issue Nov. 6) . . . 3/4—MERRILY WE LIVE (Issue Nov. 6) . . . 2/4—EVERYBODY SING (Issue Oct.

Cast: C. Henry Gordon, Tala Birell, Alan Marshall, Mady Corell, Herbert Mundin, Gerald Oliver Smith, Ivan Simpson, Dwight Frye

Directed by John Auer
Story: Deals with the efforts of Alan Marshall, hired by a London oil corporation, to stop plans of C. Henry Gordon, an unscrupulous capitalist who is attempting to get possession of certain oil fields in order to turn them over to a foreign country. Tala Birell plays Gordon's pleasure loving wife, with Mady Corell as Marshall's romantic interest.
Release—May 9.

RECENTLY COMPLETED

2/25—FIRE OVER THE WATERFRONT (Issue Feb. 12) . . . 3/29—PRISON NURSE (Issue Jan. 29) . . . 2/21—PURPLE VIGILANTES (Issue Jan. 1) . . . 3/16—BORN TO BE WILD (Issue Jan. 1) . . . 3/7—OUTSIDE OF PARADISE (Issue Dec. 4) . . . 2/12—THE LONE RANGER (Serial, issue Dec. 4) . . . 2/26—THE OLD BARN DANCE (Issue Dec. 4) . . . 11/29—THE DUKE COMES BACK (Issue Sept. 25) . . . 2/16—MAMMA RUNS WILD (Issue Nov. 6) . . . LADY BEHAVE (Issue Oct. 9).

TITLE CHANGES (COMPLETED)

4/18—KING OF THE NEWSBOYS—Changed from SIDEWALKS OF NEW YORK (Issue Jan. 29) . . . 4/4—CALL OF THE MESQUITEERS—Changed from DESERT TRAIL RIDERS (Issue Jan. 29) . . . 3/21—HOLLYWOOD STADIUM MYSTERY—Changed from HOLLYWOOD MURDER MYSTERY (Issue Jan. 15).

RKO - RADIO

LAW OF THE UNDERWORLD

Shooting started—February 14
Drama

Cast: Chester Morris, Anne Shirley, Walter Abel, Eduardo Cianelli, Richard Bond, Lee Patrick, Paul Guilfoyle, Frank M. Thomas, Jack Arnolds, Eddie Acuff, Jack Carson

Directed by Lew Landers
Story: Morris is the suave leader of a gang of crooks who implicate Anne Shirley and her fiancé Dick Bond in a jewel robbery. When Morris' gang attempts to kill their leader, Bond saves his life. Meanwhile the police have caught up with the young people and are about to imprison them for the theft when Morris confesses his guilt, thereby freeing them.

GO CHASE YOURSELF

Shooting started—February 21

Comedy

Cast: Joe Penner, Lucille Ball, Vicki Lester, Fritz Feld, Granville Bates, George Irving, Bradley Page, Richard Lane, Tom Kennedy

Directed by Eddie Cline
Story: Joe Penner is a bank clerk who constantly wins contest prizes. His latest acquisition is a traitor, so when two robbers hold up a bank, they utilize it and Joe to facilitate their getaway. Complications are climaxed by a kidnapping, but Penner succeeds in extricating himself from all of them.

IN PRODUCTION

Cast: Madeleine Carroll, Henry Fonda, Leo Carillo, John Halliday, Vladimir Sokoloff

Directed by William Deiterle
Story: Set in war-torn Spain, this is the romance between Madeleine Carroll, a spy, and Henry Fonda, a simple farmer.

NO NEW SELZNICK OR GOLDWYN PRODUCTIONS

UNIVERSAL

THE WINNER'S CIRCLE

Shooting started—February 14
Comedy

Cast: Jimmy Savo, Robert Wilcox, Nan Grey, William Lundigan, Harry Davenport, May Boley, Frank Jenks, Harlan Briggs, Samuel S. Hinds

Directed by Frank McDonald
Story: Concerns a group of race followers, all broke and each with a definite purpose for which to get some money. Wilcox is anxious to marry Nan Grey. When, after some complications, he gets enough money, he turns it over to Harry Davenport, who is trying to accumulate \$1000 to insure his future in a home for the aged. Nan forgives him when she learns of this sacrifice and together they start for a new track.

NURSE FROM BROOKLYN

Shooting started—February 16
Drama

Cast: Sally Eilers, Paul Kelly, William Lundigan, Larry Blake
Directed by S. Sylvan Simon
Story: This deals with the rehabilitation of an underprivileged boy, William Lundigan, through the efforts of his sister, Sally Eilers, a nurse, and her boy friend, Paul Kelly, a policeman.

THE LAST STAND

Shooting started—February 18
Musical-Western

Cast: Bob Baker, Constance Moore, Earl Hodgins, Fuzzy Knight, Glenn Strange, Jack Kirk
Story: Baker poses as an outlaw to gain the confidence of Earl Hodgins, a notorious outlaw whom he suspects of murdering his father. The ruse works and not only is the crime avenged, but the cattlemen of that territory are freed from being terrorized by Hodgins and his rustlers. Constance Moore, as the bandit's daughter, supplies the romantic interest.

IN PRODUCTION:

3/25—GOODBYE BROADWAY (Issue Jan. 29)

RECENTLY COMPLETED:

3/4—STATE POLICE (Issue Feb. 12) . . . 2/27—MAD ABOUT MUSIC (Issue Nov. 20) . . . 3/11—CRIME OF DR. HALLET (Issue Jan. 15) . . . 2/6—MIDNIGHT INTRUDER (Issue Dec. 18) . . . FLASH GORDON'S TRIP TO MARS (Serial, Issue Dec. 4) . . . 1/30—THE BLACK DOLL (Issue Dec. 4) . . . 2/25—BORDER WOLVES (Issue Dec. 4) . . . 1/16—THE JURY'S SECRET (Issue Nov. 6) . . . 1/13—FORBIDDEN VALLEY (Issue

1/28—PARADISE FOR THREE (Issue Jan. 28) . . . 2/11—OF HUMAN HEARTS (Issue Oct. 23).

TITLE CHANGE (COMPLETED)

4/29—LIFE ON THE WATERFRONT—Changed from MADELON (Issue Jan. 1).

MONOGRAM

NO NEW PRODUCTION

RECENTLY COMPLETED

3/9—CODE OF THE RANGERS (Issue Feb. 12) . . . ROSE OF THE RIO GRANDE (Issue Feb. 12) . . . 2/16—THE PAINTED TRAIL (Issue Jan. 29) . . . 2/23—PORT OF MISSING GIRLS (Issue Jan. 15) . . . 2/2—WHERE THE WEST BEGINS (Issue Jan. 1) . . . 1/12—WEST OF RAINBOWS END (Issue Jan. 1) . . . 2/9—MY OLD KENTUCKY HOME (Issue Jan. 10) . . . 4/3—DANGER VALLEY (Issue Oct. 23) . . . 2/2—SALES LADY (Issue Dec. 18).

PARAMOUNT

THE TEXANS

Shooting started—February 17

Western

Cast: **Randolph Scott, Joan Bennett, May Robson, Robert Barrat, Raymond Hatton**

Directed by James Hogan

Story: Unavailable; see next issue.

CRIME GIVES ORDERS

Shooting started—February 19

Drama

Cast: **Lloyd Nolan, Mary Carlisle, Lynne Overman, J. Carrol Naish, Larry Crabbe, Anthony Quinn**

Directed by Louis King Produced by General Manager's Office
Story: From a New York play, QUEEN'S LOCAL, this is a big city melodrama. Nolan plays the role of a big-time gangster, Larry Crabbe is one of his lieutenants, Mary Carlisle the romantic interest, and Lynne Overman a newspaper man.

IN PRODUCTION:

PROFESSOR BEWARE (Issue Dec. 4) . . . YOU AND ME (Issue Jan. 29) . . . TROPIC HOLIDAY (Issue Jan. 29) . . . COCA-NUT GROVE (Issue Jan. 29).

RECENTLY COMPLETED:

STOLEN HEAVEN (Issue Jan. 1) . . . 4/29—HER JUNGLE LOVE (Issue Nov. 20) . . . COLLEGE SWING (Issue Nov. 20) . . . 3/18—BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6) . . . 3/25—BULLDOG DRUMMOND'S PERIL (Issue Dec. 18) . . . 12/17—DAUGHTER OF SHANGHAI (Issue Sept. 25) . . . 12/10—BORN TO THE WEST (Issue July 3) . . . 2/11—SCANDAL STREET (Issue Oct. 23) . . . 1/28—PARTNERS OF THE PLAINS (Issues Aug. 29, Sept. 11) . . . 4/22—HEART OF ARIZONA (Issue Nov. 6) . . . 4/1—TIP OFF GIRLS (Issue Jan. 15) . . . 2/25—BAR 20 JUSTICE (Issue Dec. 18).

REPUBLIC

GENTLEMAN FROM LONDON

Shooting started—February 11

Drama

RECENTLY COMPLETED

THIS MARRIAGE BUSINESS (Issue Feb. 12) . . . 3/18—CON-DEMNEE WOMAN (Issue Jan. 15) . . . 2/18—BRINGING UP BABY (Issue Oct. 23) . . . 2/11—RADIO CITY REVELS (Issue Dec. 4) . . . 2/25—NIGHT SPOT (Issue Dec. 18) . . . 3/11—HAWAII CALLS (Issue Nov. 20) . . . 4/27—HAVING WON-DERFUL TIME (Issue Oct. 9) . . . 11/26—HIGH FLIERS (Issue Aug. 18) . . . 12/3—DANGER PATROL (Issue Sept. 25) . . . 12/10—QUICK MONEY (Issues Oct. 9, 29) . . . 1/14—EVERY-BODY'S DOING IT (Issue Nov. 6) . . . 1/28—DOUBLE DAN-GER (Issue Dec. 18) . . . 5/6—JOY OF LOVING (Issue Jan. 1).

TITLE CHANGE (COMPLETED)

3/4—MAID'S NIGHT OUT—Changed from CERTIFIED (Issue Jan. 15).

20th CENTURY-FOX

LITTLE MISS BROADWAY

Shooting started—February 7

Musical comedy

Cast: **SHIRLEY TEMPLE, Jimmy Durante, George Murphy, Edna May Oliver, Edward Ellis, Phyllis Brooks, Patricia Wilder, Donald Meek, El Brendel, Jane Darwell, Brewster Twins, Eddie Collins, George and Olive Branso**

Directed by Irving Cummings Produced by David Hempstead

Story: Temple is an orphan who is adopted by Edward Ellis and his daughter, Phyllis Brooks. Owners of a theatrical hotel, they are in constant fear of being evicted by their nasty next door neighbor and land-lord, Edna May Oliver. Shirley worms her way into the affection of George Murphy, Oliver's nephew, and through him contrives to save the day for her foster-parents as well as the vaudevillians in the hotel who have come upon sorry days. Murphy finances a big show for them, and when Oliver questions his sanity in court, the show is produced for the judge who pronounces it a hit, thus effecting a reconciliation between Murphy and Oliver, as well as culminating his romance with Phyllis Brooks.

* * *

IN PRODUCTION

KIDNAPPED (Issue Jan. 15) . . . FOUR MEN AND A PRAYER (Issues Jan. 29, Feb. 12) . . . KENTUCKY MOONSHINE (Issue Feb. 12) . . . ALEXANDER'S RAGTIME BAND (Issue Feb. 12) . . . BATTLE OF BROADWAY (Issue Feb. 12) . . . JONES FAMILY TRIP TO PARIS (Issue Feb. 12).

RECENTLY COMPLETED

ISLAND IN THE SKY (Issue Jan. 29) . . . MR. MOTO'S GAMBLE (Issue Jan. 15) . . . RAWHIDE (Issue Jan. 29) . . . 4/1—JOSETTE (Issues Jan. 1, 15) . . . 2/18—BARONESS AND THE BUTLER (Issue Dec. 18) . . . 3/11—WALKING DOWN BROADWAY (Issue Jan. 1) . . . 1/28—HAPPY LANDING (Issues Nov. 6, 20) . . . 3/4—SALLY, IRENE AND MARY (Issue Nov. 20) . . . 2/25—LOVE ON A BUDGET (Issue Dec. 4) . . . 3/18—REBECCA OF SUNNYBROOK FARM (Issue Oct. 23) . . . 2/11—CHECKERS (Issue Oct. 23) . . . 2/4—INTERNATIONAL SETTLEMENT (Issue Dec. 4) . . . 2/14—CHANGE OF HEART (Issue Dec. 4).

TITLE CHANGES

RASCALS—Changed from GYPSY (Completed; Issue Jan. 1) . . . A TRIP TO PARIS—Changed from JONES FAMILY TRIP TO PARIS (Issue Feb. 12).

UNITED ARTISTS

W A N G E R

THE RIVER IS BLUE

Shooting started—February 16

Drama

WARNER BROTHERS

GOLD DIGGERS IN PARIS

(Other details issue January 29)

Story: When the directors of a Paris exposition send Hugh Herbert to America to invite the American Academy Ballet, he signs by mistake Rudy Vallee's bankrupt night club show. This arouses the ire of Curt Bois, the real head of the Academy Ballet, but some of the Vallee troupe embark before he can do any serious damage. In Paris, Bois arrives to make real trouble, but Priscilla Lane contrives to get him deported, although it is really Vallee's gang the government is anxious to send back. The Americans score a terrific success with their hot numbers and win the contest. Vallee wins Miss Lane.

FOUR'S A CROWD

Shooting started—February 7.

Comedy

Cast: **ERROL FLYNN, OLIVIA DE HAVILLAND, ROSALIND RUSSELL, Walter Connolly, Dennie Moore, Franklin Pangborn, Gloria Blondell, Carole Landis, Edward McWade, Patric Knowles**

Directed by Michael Curtiz

Produced by David Lewis
Story: This is romantic mixup involving Rosalind Russell-Patric Knowles and Errol Flynn-Olivia De Havilland. It revolves around a newspaper owned by sociable Knowles and run by Flynn. Walter Connolly is De Havilland's roguish father, who causes all the complications.

THE WOMAN HABIT

Shooting started—February 19

Comedy-drama

Cast: **KAY FRANCIS, George Brent, Isabel Jeans, Ian Hunter, Roselle Towne, Gloria Dickson, Gloria Blondell, Penny Singleton**

Directed by William Keighley

Produced by Dave Lewis
Story: Kay Francis is an actress, who, although popular outside of New York, has never been successful on Broadway. Her dream to make good on that street is aided by Ian Hunter, a successful Wall Street broker who backs her in a production with the proviso that their relationship be strictly platonic. Complications arise when he attempts to go back on his bargain after George Brent steps in to gain the actress' affections.

IN PRODUCTION

WHITE BANNERS (Issue Jan. 29) . . . CRIME SCHOOL (Issue Feb. 12).

RECENTLY COMPLETED

COWBOY FROM BROOKLYN (Issue Jan. 29) . . . LITTLE LADY LUCK (Issue Feb. 12) . . . TORCHY BLANE IN PANAMA (Issue Jan. 29) . . . 4/16—THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) . . . 3/26—JEZEBEL (Issue Nov. 6) . . . PEN-ROD'S DOUBLE TROUBLE (Issue Dec. 18) . . . MEN ARE SUCH FOOLS (Issue Jan. 1) . . . 2/19—GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) . . . MYSTERY OF HUNT-ING'S END (Issue Nov. 6) . . . 2/5—BLONDES AT WORK (Issue Oct. 9) . . . 2/26—PENROD AND HIS TWIN BROTHERS (Issue Sept. 25) . . . 1/15—PATIENT IN ROOM 18 (Issue Sept. 11) . . . 4/23—ACCIDENTS WILL HAPPEN (Issue Sept. 11) . . . 3/15—A SLIGHT CASE OF MURDER (Issue Nov. 6) . . . 1/1—SERGEANT MURPHY (Issues July 31, Aug. 14) . . . 4/9—WOMEN ARE LIKE THAT (Issue Sept. 11) . . . 1/22—THE IN-VISIBLE MENACE (Issue Aug. 14) . . . 4/2—OVER THE WALL (Issues July 31, Aug. 14).

TITLE CHANGES (COMPLETED)

FOOLS FOR SCANDAL—Changed from FOOD FOR SCANDAL (Issue Nov. 20) . . . 3/12—LOVE, HONOR AND BEHAVE—Changed from EVERYBODY WAS VERY NICE (Issue Dec. 4) . . . DAREDEVIL DRIVERS—Changed from HIGHWAY PI-RATES (Issue Oct. 23).

'START CHEERING' MEANS WHAT IT SAYS!

Rates ●●●.

Columbia
79 Minutes

Jimmy Durante, Walter Connolly, Joan Perry, Charles Starrett, 'Professor Quiz,' Gertrude Niesen, Raymond Walburn, 3 Stooges, Broderick Crawford, Hal LeRoy, Ernest Truex, Chaz Chase, Gene Morgan, Jimmy Wallington, Louis Prima and his Band, Johnny Green & Orchestra
Directed by Albert S. Rogell

Fast, funny and swingy! This uproar of college life-as-it-isn't marks the comeback of schnozzola Durante and gives Columbia a wow of a comedy with music and dancing. While not elaborate, offers swell entertainment. It should click for good grosses everywhere.

There's football, campus love songs ("My Heaven On Earth") and a dance in the gym with Jimmy leading them in the 'Strut-away,' a pip of a number. There's plenty of every-

thing else it takes to make a howlous frolic in, as Durante philosophizes, "a college such as never ain't." There's even a pep number sort of theme song, "Start Cheering." And there's a cast who work with vim and vigor under Rogell's mile-a-minute direction.

Story has movie star Starrett walking out on Hollywood and heading for 'Midland,' a bankrupt college supervised by dean Walburn. Connolly, his manager, and Durante, his assistant, keep hot on Starrett's trail and pull all manner of 'gags' to get him thrown out of college. Starrett finally does a 'walk out' when he believes John Perry double crossed him. In the meantime, however, Connolly has arranged for Starrett's broadcasting direct from the college, so he and Durante chase the train. After plenty of wild riding they overtake the local; explain things to Starrett and the three return just in time for the broadcast and love.

Betwixt and between are two appearances of the 3 Stooges, hilariously funny in both:

Niesen's singing, very much okeh; Chase's match eating specialty; LeRoy's dance; and Durante all the way. He gets more laughs in this pic than in anything he ever did on the screen before. His standouts are his conversation with himself on the telephone, spotted early; his 'Strut-Away' number; and his gag of wearing huge college letters on both front and back of sweater; because he doesn't know whether he is coming or going. His questions and answers with 'Professor Quiz' is also tops. Balance of cast all very good. Walburn as the college dean; Broderick Crawford as the college football hero, and Starrett's rival for the favor of the dean's daughter, Perry. Truex as Starrett's valet is also good for several laugh bits.

AD TIPS: Create college atmosphere. Sell the cast. Tell them it is Schnozzola's best. They will be hailing him as the funniest man on the screen, so go to town on him.

PIX

'OUTSIDE OF PARADISE' PLEASING LIGHT MUSICAL

Rates ●● + for nabs and rural.

Republic
77 Minutes

Phil Regan, Penny Singleton, Bert Gordon, Leonid Kinskey, Ruth Coleman, Renie Riano
Directed by John H. Auer

Here is a nifty little musical comedy that will please most filmgoers and delight the Irish. It is attractively produced and boasts the ear-soothing crooning of Phil Regan. Bert Gordon scores heavily with a laugh-provoking performance. One of the highlights is the introduction of a new dance called 'The Shenanigan,' by Lary Ceballos. It is a combo Irish jig with swing influences and it looks

like a clickeroo. Republic can take another bow for this one.

The fast moving yarn has Regan as the Irish singing maestro in a Russian kretchma in New York, who falls heir to an estate in Ireland. The boys in his band finance his trip across to claim his inheritance. To his dismay, he discovers that there is no money, only the ancestral castle, which is already occupied by the other half-owner, Penny Singleton. Regan moves in and when he finds that the Irish love the hamburgers he has been cooking for himself, he turns his half of the castle into a lunch stand. The band, led by Gordon, come over to find out why Regan has not returned the money they advanced him and remain to help him put it

over. The romance between Regan and Penny is temporarily interrupted by Ruth Coelman, an heiress, who falls for Phil. It winds up with 'The Shenanigan' and a rough-house pie tossing between the two clans gathered in the castle.

It is all handled lightly to good effect. Regan's voice is tops for those Irish melodies and Penny Singleton makes an attractive romantic partner.

John Auer's direction is fine. He is a most promising megger.

AD TIPS: Sell 'The Shenanigan' as the latest dance craze. Feature Regan's warbling. Tie up with hamburger stands.

PIX

'THE BARONESS AND THE BUTLER' MILD CLASS COMEDY

Rates ●● + for deluxe houses; less elsewhere.

—Hollywood Preview—
20th Century-Fox
75 Minutes

William Powell, Annabella, Helen Westley, Henry Stephenson, Joseph Schildkraut, J. Edward Bromberg, Nigel Bruce, Lynn Bari, Maurice Cass, Ivan Simpson
Directed by Walter Lang

This social-tinged continental comedy is similar to TOVARICH, although inferior. Its appeal will be limited to the class and deluxe spots. While the plot is incongruous, there are dashes of smart dialogue and in the adroit hands of such people as William Powell, Helen Westley, Henry Stephenson and Joseph Schildkraut they are doubly amusing. Annabella's American debut is unfortunate. Both the film and her prestige suffer, for the spectator is constantly con-

scious of her broken English, while she is playing the daughter of perfect English-speaking parents. The film's ending is a bit too romanticized for comfort. It is sub-par for action and rural locations.

Powell is the perfect butler in the home of Henry Stephenson, Prime Minister of Hungary. To the surprise of the family, Powell is elected by a new social party to a seat in Parliament. Here he attacks his employer during the sessions, meanwhile serving him faithfully at home. Stephenson's daughter, Annabella, is married to Joseph Schildkraut, a political opportunist. She resents Powell, although she obviously loves him. When Stephenson finally fires him, Schildkraut invites him to a ball being held at his home. Here Powell meets Annabella as an equal and makes known his love for her. Their embrace is interrupted by Schildkraut, who bargains a cabinet post from Powell against a scandal

for Annabella. Powell agrees to this, but Annabella publicly denounces Schildkraut in Parliament and professes her love for the ex-butler. They marry.

Powell delivers his familiar suave performance. Helen Westley does a splendid job as the Prime Minister's wife, while Henry Stephenson handles that assignment with charm and ease. Schildkraut makes his role outstanding.

Walter Lang's direction is sure fire for this type of offering. He keeps things moving with a minimum of effort, letting the amusing situations carry themselves.

AD TIPS: You might capitalize on world news events by using this line: "In Parliament He Challenged the Man Whose Shoes He Shined That Morning! . . . 'The World Shook at the Words of This Humble Servant!'" Sell Powell.

HANNA (Hollywood)

'LOVE, HONOR AND BEHAVE' WOBBLY COMEDY-DRAMA*Rates •• — as dualler.*

—Hollywood Preview—

Warner Brothers

70 Minutes

Wayne Morris, Priscilla Lane, John Litel, Thomas Mitchell, Dick Foran, Barbara O'Neill, Mona Barrie, Minor Watson, Donald Briggs, Margaret Irving, Gregory Gaye, Dickie Moore, Audrey Leonard, Crawford Kent

Directed by Stanley Logan

Torn between comedy and drama, this Warner offering alternately tries to be both, with the result being confused spotty filmfare. It boasts but few moments of genuine entertainment. The boxoffice status of Wayne

Morris and Priscilla Lane, suffers somewhat by this effort, their inexperienced work being constantly overshadowed by the more adept performances of the older cast members. This will get by in dual spots only.

When Thomas Mitchell is divorced by his wife Barbara O'Neill, she decides to raise their son, Morris, according to her own standards which are vastly different from those of her husband. When Morris grows older, he emerges as a polite young man whose most grievous fault is his failure to fight for what he wants. He meets Priscilla Lane and marries her. His first business venture is a failure. Mitchell refuses to give him a job. Dick Foran, a prior suitor of Miss Lane, gains

an edge on her affections. After a few more complications, Wayne finally takes a job as a day laborer, beats up Foran as well as his wife. Thus, while the family looks proudly on, it is revealed that he has finally become a man.

The performances of Mitchell and Barbara O'Neill are the most sturdy features of the picture. Mona Barrie is excellent in a comedy spot.

Stanley Logan's direction follows no set pattern. The constant change of mood weakens the story.

AD TIPS: Feature Morris and Lane.

HANNA (Hollywood)

'ACCIDENTS WILL HAPPEN' FAIR INSURANCE RACKET YARN*Rates •• in action houses.*

—Hollywood Preview—

Warner Brothers

60 Minutes

Ronald Reagan, Gloria Blondell, Dick Purcell, Sheila Bromley, Hugh O'Connell, Addison Richards, Kenneth Harlan, Ellen Clancey, Anderson Lawlor, Elliot Sullivan

Directed by William Clemens

Dealing with fake accident rings, this low budgeted melodrama has what it takes to meet the tastes of action fans. Lack of names

will retard it. With a purely routine plot, its factual disclosures form the most interesting portion of the picture. Interwoven is a romance and some fair comedy. OK as a filler for the nabes, it can be exploited to good result in the action spots.

Reagan is an insurance adjuster who, because of his wife, gives false testimony in a case. When his company finds out about this, as well as his wife's connections with a gang of racketeers, he is fired. Reagan, determined to reinstate himself, joins the gang, gets the low down on their methods and brings about

their imprisonment. Gloria Blondell, a cigar store clerk, aids him in the job and supplies the romantic interest.

Reagan gives an adequate performance as does Miss Blondell. Sheila Bromley rates honors in a swell portrait of the selfish wife. Comic Hugh O'Connell is okay in a serious role.

Clemens' direction is speedy throughout.

AD TIPS: Exploit this as an expose of the insurance racketeers.

HANNA (Hollywood)

'BIG BROADCAST OF 1938' WEAKEST OF ALL*Rates •• on name values only.*

—Hollywood Preview—

Paramount

90 Minutes

W. C. Fields, Martha Raye, Dorothy Lamour, Shirley Ross, Lynne Overman, Bob Hope, Ben Blue, Lief Ericson, Grace Bradley, Rufe David, Patricia Wilder, Lionel Pape, Russell Hicks, Dorothy Howe, Kirsten Flagstad, Tito Guizar, Shep Fields

Directed by Mitchell Leisen

This shouldn't be mentioned in the same breath with previous BIG BROADCAST films. We cannot recall ever having witnessed a more futile and assinine concoction of musical hodge-podge. What story thread it boasts is unbelievably absurd; the comedy forced and distinctly unfunny; the musical numbers

almost all putrid. To put it briefly, gentlemen, this is a mess. The presence of such names as W. C. Fields, Martha Raye and Dorothy Lamour will bring it fair grosses in the first runs, but the word-of-mouth will be definitely unfavorable and subsequent runs will suffer.

The story involves around a race across the Atlantic between two futuristic looking ships, one being owned by W. C. Fields and propelled by radio power. By the time it reaches Cherbourg, victorious of course, the audience has been burdened with specialties, romances and what are supposed to be comedy interludes.

W. C. Fields' first screen appearance in two years is disappointing. The veteran comedian strives valiantly to surmount poor material, but it is an impossible job. Martha Roye has the same trouble. Bob Hope, from musical

comedy, displays possibilities. With Shirley Ross he sings the one genuine song in the film, "Thanks for the Memory." Kirsten Flagstad, the great Metropolitan soprano, does a Wagnerian aria which is pretty brutal to both herself and the picture. Tito Guizar fortunately comes on early in the proceedings and manages to get away with a couple of numbers before the audience starts disliking him too. The rest of the cast drop in and out as the script demands, but fail to contribute anything important.

Mitchell Leisen's direction looks as though he suffered from nightmares. Maybe they resulted from looking at the cockeyed sets.

AD TIPS: Sell the names and the BIG BROADCAST title.

HANNA (Hollywood)

'SCANDAL STREET' GOOD DRAMA FOR SMALL TOWNS*Rates •• for rurals; fine dualler elsewhere.*

—Hollywood Preview—

Paramount

62 Minutes

Lew Ayres, Louise Campbell, Roscoe Karns, Porter Hall, Edgar Kennedy, Elizabeth Patterson, Cecil Cunningham, Virginia Weidler, Lucien Littlefield, Jan Duggan, Lorraine Johnson, Lois Kent, George Offerman, Jr., Esther Howard, Fern Emmett, Carl Switzer, Louise Beavers

Directed by James Hogan

A finely spun and interesting story of small

town life. Engrossing throughout, each situation is built carefully and honestly to a satisfactory conclusion. The cast is well above average, the production unusually good. Lack of names will hold this down at the boxoffice, but it can be put over in small towns. Elsewhere it is good dual support.

When Lew Ayres leaves town, his fiancée Louise Campbell stays behind as the local librarian. She becomes involved in a murder and is practically convicted by the gossiping inferences of her neighbors. In the nick of time however, the village gamin, Virginia Weidler, brings forth evidence which clears

Louise of suspicion. Lew Ayres returns in time for her vindication and in on hand for the denunciation of the townsfolk.

Acting honors are evenly divided between Louise Campbell and Virginia Weidler, the latter giving an amazing understanding to a difficult role. Lew Ayres has little to do, but does it well. Roscoe Karns as the murdered man gives a fine performance.

Hogan succeeds admirably in creating and maintaining the suspenseful atmosphere.

AD TIPS: The title is a lulu to sell.

HANNA (Hollywood)

What the Newspaper Critics Say

THE BARONESS AND THE BUTLER

(20th Century-Fox)

"... Polite and insincere little comedy ... A feeble exercise for William Powell's drollery, none at all for Annabella's volatile charm ..."

Nugent, N. Y. TIMES

"... Dialogue pretty undistinguished and lacking in sparkle and wit ... Uninspired and tedious to the core ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Stuffy bore, cluttered with drawing rooms and dialogue. Incredibly tedious ..."

Barnes, N. Y. HERALD TRIBUNE

"... A light, mild, frothy farce ..."

Thirer, N. Y. POST

"... Charming, if uneventful, romantic comedy ..."

Finn, PHILA. RECORD

GOLD IS WHERE YOU FIND IT

(Warner Bros.)

"... Definitely first-rate entertainment ... Colorful and vigorous and entertaining ... First-rate acting ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Super-super Western, technicolored for dramatic effect ... Decidedly worth the seeing ..."

Thirer, N. Y. POST

"... Ornamental rather than engrossing for most of the time ... A stodgy period piece, but pretentiously so with its bright hues ..."

Barnes, N. Y. HERALD TRIBUNE

"... Moderately entertaining melodrama ..."

Nugent, N. Y. TIMES

"... Grand-scale all-color production with several virtues to compensate for a slackness of pace and the tardiness with which the story gets under way ..."

Finn, PHILA. RECORD

"... Solid, satisfying entertainment ... A good story that is given extra stamina by historical fact ..."

H. T. M., PHILA. LEDGER

GOLDWYN FOLLIES

(United Artists)

"... Staged extravagantly, but is a big, beautiful and rather ponderous show ... Notably lacking in humor ..."

Barnes, N. Y. HERALD TRIBUNE

"... Lovely to look at and pleasant to listen to while the music is being sung, but not so good where humor and story are concerned ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A lavish, good-humored variety show ..."

Murdock, PHILA. LEDGER

"... Handsome, costly, star-studded technicolor photograph of a stage show, truer to the Ziegfeld traditions than it is to the movies ..."

Finn, PHILA. RECORD

"... A superior hodge-podge ..."

Nugent, N. Y. TIMES

OF HUMAN HEARTS

(M-G-M)

"... Strong and fine drama ... a stirring bit of Americana, rugged, simple and heroic ... An expression of faith in the simpler virtues ..."

Nugent, N. Y. TIMES

"... Poignant, sentimental film told with admirable restraint by a superb cast and director ... Excellent ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Poignant and impressive saga of pioneer days in Ohio ... Exceptionally well played ... Stirring production ..."

Thirer, N. Y. POST

"... Slowly paced story ... Graced by honest and completely believable performances full of sincerity and humility ..."

MacArthur, WASH. EVENING POST

THE GIRL WAS YOUNG

(Gaumont-British)

"Crisply paced, excellently performed"

Nugent, N. Y. TIMES

"... Taut with suspense and excitement ... The best film that has come from abroad in months ..."

Barnes, N. Y. HERALD TRIBUNE

"... Well acted, packed with suspense ... Brilliantly done ..."

Boehnel, N. Y. HERALD TRIBUNE

"... Quite charming, storybookish thriller ... What it lacks in thrills it atones for in imaginativeness, delicacy, speed, exquisite scenery and unusual photography ..."

Thirer, N. Y. POST

TOM SAWYER

(United Artists)

"... Tender, laugh-enticing, eye-filling and exciting picture, with benefit of technicolor ..."

Thirer, N. Y. POST

"... Mark Twain's affecting and diverting comedy of boyhood days so beautifully acted that it becomes one of the season's pleasures ... Excellent ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Lavish and exciting entertainment, produced with all the resources that Hollywood can command for a perverent, if shrewd, undertaking ... Chiefly distinguished for the external excitement of the action ..."

Barnes, N. Y. HERALD TRIBUNE

EVERYBODY SING

(M-G-M)

"... Funny, tuneful and a refreshing departure from the factory-made Hollywood musical ..."

R. B. P., WASH. EVENING STAR

"... Has a story and a cast of colorful characters, each distinctive, each amusing, to tell it ... Would be worth a visit just to see Fanny Brice ..."

Finn, PHILA. RECORD

"... Has plenty of brisk comedy and lively melodies ... An agile and entertaining cast ..."

PHILA. LEDGER

YANK AT OXFORD

(M-G-M)

"... A grand picture out of a good story ..."

K. Y., WASH. TIMES

"... One of the most ingratiating undergraduate film comedies to date ... Though the fundamental plot differs little from so many others, the manner in which it is related elevates it from the mediocre to the very entertaining ..."

Finn, PHILA. RECORD

"... Turns out to be quite an entertaining item in spite of overlength and long pauses in several spots ..."

Carmody, WASH. EVENING STAR

"... May not bring many new situations into the old collegiate plot, but it does abound in novel, interesting backgrounds and college customs ..."

H. T. M., PHILA. LEDGER

RADIO CITY REVELS

(RKO-Radio)

"... Gay, amusing musical piece with a string of stars and stripes, smart tunes and dancing ..."

K. Y., WASH. TIMES

"... Mild and inconsequential little comedy with music ..."

Finn, PHILA. RECORD

"... Its basic gag is as good as new and the dialog is practically unused ..."

Reel, CHICAGO AMERICAN

SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

To clear up misstatements about his connection with the Rialto Theatre, DAVE MILGRAM dropped us the following note: "David E. Milgram has acquired the Rialto Theatre and will take possession of same on June 1st, 1938, at which time extensive alterations will be made, with DAVID SUPOWITZ handling the job. The Rialto will be operated by the Rialto Theatre Company, David E. Milgram, President; I. Yaffe retaining an interest in this company." . . . Something of battle looms in the district where MILGRAM, RAY SCHWARTZ and the FELTS recently took over the Walton. LEWEN PIZOR and CHAS. SEGALL have announced their intention of building a 1000 seat house at Anderson & Cheltenham, work to start within the next three weeks. Milgram's group, meanwhile, has acquired ground at 56th Ave & Wyncote and are having plans drawn for another theatre. Further, they are contemplating another project in the vicinity of 52nd & Girard, which is in the vicinity of Segall's Apollo . . . The Walton will undergo extensive alterations. DAVID SUPOWITZ will handle the job . . . Our pal, your pal, everybody's pal, Uncle OSCAR NEUFELD undergoes a serious operation at the Jewish Hospital Tuesday afternoon. Everyone who knows this grand man will be rooting for his speedy recovery. First visiting day at the hosp. will be Friday . . . AL DAVIS is off on tropic cruise for 18 days . . . SAM ROSEN leaves for St. Louis Thursday night to attend Monogram's confab on current and next season's product . . . JIM CLARK left for sunny Florida Thurs. . . The Showmen's Club is getting quite a turnout for its Social Nites every Friday. Wednesday is Ladies Nite . . . One of the prize publicity stunts of the season was pulled by J. F. ROGERS, manager of Wilmer & Vincent's State, Harrisburg. At the unearthly hour of 4 A.M., Rogers had a sign hoisted up and tied to the pillars of the staid Court House. It read: "See 'Portia On Trial'—Not at the Court House, But At the State Theatre—Now!" Of course, the sign was pulled down by the irate court attendants when they came to work later, but not until the story was picked up by the local radio station and newspapers. It had all Harrisburg talking about the picture and Mr. Rogers should step forward for some sort of prize for reviving a bit of the old-fashioned exploitation! . . . SAM HYMAN may return to Florida on a business trip . . . DAVE DEITZ is in town with the LOUIS-MANN fight pix—which, incidentally, has more action in its three rounds than most 15 rounders . . . SAM SCHWARTZ (WB) returned from Florida, leaving SKIP WESHNER behind.

LOC. 7230

TRI. 1189

HARRY BRODSKY
DECORATOR

1231 RACE ST., PHILA., PA.

FROM BOSTON

By Bruce

JOE COHEN has taken on additional duties. Besides booking for the Pouzzner circuit, he is also going to do the same for the Burroughs circuit, which includes the Orpheum in Danvers and the Casino and Rialto in Boston. JOE is no slouch! . . . The POUZZNER outfit is going to make extensive alterations to the Central Theatre in Westerly, Rhode Island. Seating capacity will be enlarged plus a new front and a modern marquee. The United Theatre will also be decorated with a new marquee . . . The "Paramount Penthouse," latest and most modern screening room in the district, was christened a week ago Friday. BILL ERBB was on hand to welcome the exhibits and show them around the newly air-conditioned Paramount exchange. More than two hundred exhibits came, saw, marvelled, ate and drank. Alteration cost was over \$75,000, according to ERBB . . . What happened to VIETRI a week ago—on a Friday afternoon to be exact. The man never knows when to stop! . . . ART HOWARD is still unheard from, giving his all for Allied somewhere in New York State . . . It was good to see ADOLPH BENDSLEV on his feet again . . . NATHAN YAMINS was in town last week . . . ANGIE MANEY is handling the publicity of "In Old Chicago" and is doing one swell job of it. She states that it's to stay at the Colonial for at least four weeks . . . HAROLD DAVIDSON has just returned from a sojourn to the "Big City." Why all the smiles? . . . FRED SHARBY and MARTIN TWOHEY were seen plowing through the snow in the film district this week . . . ABE BARRY was saying, "Gee, but you're swell!" over the telephone the other afternoon—thought we had something there but it turned out to be a booking proposition . . . Boston may have a single central licensing bureau if present plans go through. Exhibs are wondering if any boost in rates is contemplated . . . A bill to make Sunday laws applicable to Patriots Day, Columbus Day and Armistice Day has been ordered to a third reading. A motion to refer the bill to the next annual session was voted down 72 to 61. If passed, all theatres in Massachusetts will be required to obtain a special license if they wish to show pictures before 5 P. M. on those holidays . . . BEN DOMINGO at the Keith Memorial ran eight shows, starting at 8 A. M., on the holiday. You guessed it—"Snow White" and those seven delectable dwarfs! . . . BRAD ANGLIER never has any spare time now. The pulps have got him!

FILM BULLETIN

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They get them in...they sell them hard...they bring them back...

Lobby posters with the magic touch of show-

manship...color...eye appeal...selling fire...breathing life into your lobby...

And prevues, that for eighteen years, have been the one sure-fire, hard-hitting, sincere, convincing screen advertisement... used in more than 11,000 theatres...

Twin service...twin selling punch...that's why the new slogan is "double your theatre advertising punch with..."

National Screen Service
...prize baby of the Industry!

National Screen Accessories
...the magic touch of showmanship!

Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 6

MARCH 12th, 1938

PRICE, 15 CENTS

ANSWER TO SIDNEY KENT

In his statement condemning the Neely Bill to outlaw compulsory block booking, Sidney Kent says at the outset that he is "setting aside for the moment the question of exhibitor grievances that may be legitimate."

In answering Mr. Kent's charges against the bill, we must say at the outset that the question of legitimate exhibitor grievances cannot be set aside even for the moment, for they constitute the very reason for this measure. They are the preamble to a Bill of rights for which theatre men have been hoping these past ten years.

There may have been no demand, there may have been no *need* for a Neely Bill, had not the major distributors fallen prey to their own power. Every industry observer knows how, within the past decade, the powerful film companies, followed by the weaker ones, gradually abrogated the exhibitor's freedom in the operation of his business. With each succeeding season the amount of information made available to exhibitors on new product has become more scarce, until the theatre man has become almost totally blind in his film buying.

It is not so many years ago that a film contract named the stars, directors and types of stories to be produced, the exhibitor having the right to reject any picture on which a change had been made. Had the producer-distributor been content with this setup there may never have been the call for a Neely Bill. But they were not content and the pernicious system of selling films by meaningless numbers was born and spread and became the general method.

From the "numbers" system grew a cancerous evil that is gradually devouring the heart of the great motion picture entertainment business. Relieved of the requirement of delivering to their customers films with designated stars, directors and stories, the producers have felt themselves free to

produce pictures of quality so low that they could never be sold on merit. The "quickies" that have resulted from this system are a sheer waste of the abundant talent and money that flows to Hollywood. They are slowly alienating a large portion of the movie-going public and it is inevitable that these "quickies" eventually will destroy the motion picture as America's favorite source of entertainment.

It is useless to recite the other unfair practices that the major film companies have foisted upon the independent theatre men of this country. Mr. Kent, as well as the independent leaders who are fighting for the Neely Bill, is familiar with them. The point, as stated above, is that discussion of this legislation cannot be separated from the history, the status and the future of the film industry.

As for the measure itself, it will have these two practical effects: First, it will return to the exhibitor the right to know what he is buying; second, it will compel the film makers to plan their product in advance and abandon the careless and wasteful methods now practiced in the production of large portions of their products.

THE NEELY BILL DEFINITELY WILL NOT NECESSITATE THE SELLING OF ONE PICTURE AT A TIME! IT WILL REQUIRE THE DISTRIBUTORS TO SELL *INDIVIDUAL* PICTURES.

Every independent exhibitor who understands the purpose and the practical operation of this measure must be forced to the conclusion that it is vital not only to his future in the industry, but to the future of the industry itself. If Mr. Kent could divest himself of his concern for his company's immediate welfare, we are certain he would think the same.

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

THE ACADEMY AWARDS

The academy awards have been presented and there's nothing we can do about it. However, we doubt that the Awards Committee, a democratic group, will deny our right to file a dissenting opinion in the case of the award to Spencer Tracy for his performance in *CAPTAINS COURAGEOUS*.

We wonder how important a role Sentiment played in the decision to honor Tracy this time. Last year there was widespread feeling that this fine actor should have received the "Oscar" for his performance as the priest in *SAN FRANCISCO*. The honor instead went to Paul Muni for *LOUIS PASTEUR* and Tracy's supporters must have resolved to see that he won belated recognition this year. Too, he has been confined to a hospital cot recently and the gesture was, therefore, all the more opportune.

Personally we feel that his performance in *CAPTAINS COURAGEOUS* cannot be spoken of in the same breath with his work in *SAN FRANCISCO*. Neither the requirements of his role in the sea film nor his handling of it was comparable.

Our dissenting note would not go to Muni for his *Zola* either. If he will step forward and kneel, we will place the laurel wreath on the head of Charles Boyer for his magnificent Napoleon in *CONQUEST*. There was a difficult role played with such finesse and feeling as to hold us spellbound.

The other awards look good to us. Luise Rainer for *GOOD EARTH*; Joseph Schildkraut and Alice Brady for their supporting roles in *ZOLA* and *IN OLD CHICAGO*; *ZOLA* as the best production; Leo McCarey for his direction of the uproarious *AWFUL TRUTH*, and the awards for writing, direction, editing, etc. all were sound. The Irving G. Thalberg memorial award was richly deserved by Darryl F. Zanuck as the producer of the most consistent high-quality pictures.

If Mr. Tracy will forgive us, then, and accept his "Oscar" for *SAN FRANCISCO*, we will be content.

THE MAJORS LOSE DUAL CASE BILL

Once again a Federal court has reaffirmed the right of exhibitors to double feature. The decision handed down Thursday by the United States Circuit Court of Appeals in Philadelphia appears to be the final blow to the major distributors in the protracted Perelman case, which has been heard and re-heard, and reviewed and re-viewed for almost four years. There is only a slim possibility that the defendants will carry the litigation to the U. S. Supreme Court, in view of the pronounced liberal tendencies of the present court membership.

Benjamin M. Golder, who brilliantly directed the exhibitors' case, long ago remarked that the fight was being waged not to bring about double features, but to win for the independents the RIGHT to adopt that policy if they so desired. The weakness of the distributors' position was accentuated by the fact that some of them have been dual billing in their own theatres, while denying their independent customers the same privilege.

In spite of the ruling it appears unlikely that double features will become prevalent in Philadelphia or any other territory where single bills are still proving profitable. Exhibitors are no more prone to disturb a successful status quo than any other business group and they will resort to a dual bill policy only when they find that it is more profitable.

DO INDEPENDENT EXHIBITORS NEED A MAN LIKE A. F. MYERS?

Will H. Hays has done a splendid job of organizing and controlling the competitive instincts of the major motion picture-producers. Independent exhibitors may not approve of many trade policies adopted under the Hays regime, but they cannot deny that the General molded and has maintained the MPPDA as one of the most powerful industrial groups in the United States. He is paid a very substantial salary and earns every penny of it.

Why, if the majors may have their Hays, is it immoral for independent exhibitors to employ organizers and counsel to protect their interests? By the very nature of the business they need protection more than the film companies do.

Whenever exhibitors resort to legal or legislative action to gain an equitable status in the industry, the familiar cry is raised by the majors to "keep industry problems within the industry." This is variated occasionally with the well known "cooperation" plea, usually sponsored by the producer-controlled MPTOA.

The obvious purpose of these tactics is to keep dangling before exhibitors the illusion that they can get fair play simply by asking for it. It is an elusive illusion never realized and only the gullible, the foolish or the deceptive profess to have any faith in it. Anyone who is not a novice in exhibitor organization and is familiar with the history of the independents' attempts to win the majors' cooperation for solutions of trade problems knows well enough that exhibitors must have stronger weapons than mere pleas.

Because Abram F. Myers, chairman of the board and general counsel of the Allied States Ass'n, recognizes this basic fact and directs Allied's policies accordingly, the majors are after his scalp. Only recently, Charles Pettijohn, a paid lawyer for the Hays organization, denounced "outsiders" who are meddling in industry affairs. In the light of his own position in the industry, it must have been a bit difficult for Pettijohn to keep a straight face while making such a remark, but it is customary for Pettijohn's clients to deny the independents any rights.

The forces opposing Allied and Myers have ac-

quired a new ally recently. He is Harry Brandt, head man of the ITOA of New York and the affluent operator of a large circuit. The house organ of Mr. Brandt's group has lately been playing the old cooperation tune in high crescendo. Apparently Mr. Brandt is convinced that all the industry's ills can be cured if he sits down with Nathan Yamins and Ed Kuykendall to decide what is wrong. Because Myers opposed such a conference on the grounds that it would be useless and might compromise Allied's legislative campaign, the ITOA bulletin blared forth last week with this Brandt sentiment: "We sincerely believe that if we could get rid of political demagogues of the type of A. F. Myers, who never had a nickel's interest in any theatre in the U. S., that we could work out harmoniously within the industry the problems that are so necessary to be worked out."

Quite possibly Mr. Brandt is sincere in his motive, but, if so, he is direly in need of enlightenment on some facts:

(1) Myers has just as much interest in the motion picture industry as Will H. Hays or Charles C. Pettijohn.

(2) The M.P.T.O.A., with which he would sit down, is controlled by a group of the major producers and Mr. Brandt might just as well sit down with the direct representatives of this group as with Ed Kuykendall.

(3) This same Kuykendall, only a year ago, conceived the plan of taking the wind out of Allied's sails by presenting a program of ten minor reforms for the majors' consideration — and they gave him nothing worth mentioning.

(4) The history of past "round table" conferences between exhibitors and distributors shows that no reforms have resulted from any of them.

And, above all, someone should tell Harry Brandt that if he sincerely desires to aid his fellow independents, his place is in Allied's ranks. We hope he will realize this before he is led to fight against his own interests much longer.

MO WAX.

HANNA ON BROADWAY

FB'S HOLLYWOOD CORRESPONDENT

VISITS NEW YORK AGAIN AND RECORDS HIS IMPRESSIONS

What the "Fountain of Youth" meant to Ponce De Leon, so is New York to the Hollywoodite. For no matter how ardent a booster he be for the film city, its "sunny clime" or just its languid, casual method of living, a trip to New York has been proven the quickest, safest and most popular method of rejuvenation. Your correspondent is no exception. So having long felt the need of a change, we hied ourself away from the "Boulevard of hatless men and slack wearing dames" to gander once again "The Great White Way of top hats and sleek ermine coats."

Our first impression was to note just how completely the theatre has effected its disintegration. Today it is too obvious that the Broadway stage is little more than a grammar school for Hollywood. Plays are produced for the most part, not for their immediate success, but merely as a means to bring attention from Hollywood. Their casts are composed chiefly of veteran film actors striving for further recognition from Hollywood producers, or young hopefuls longing for the highly lucrative picture "break."

Whether this is a good or evil system we cannot say. But we do know that play buying has this season hit a new low. Can this be attributed to the fact that New York producers are pointedly directing their efforts to Hollywood with little or no thought given to the theatregoers entertainment? If so we believe there should be a reversal of tactics. Forget pictures—give a good show on Broadway first, and then let the play sell itself.

BROADWAY CHATTER

Arthur Mayer's Rialto still has the most interesting lobby displays on Broadway . . . The New Criticism and the Wrigley sign doll up the street a lot . . . Professor Heckler's flea circus is all that remains of Hubert's Museum, a spot which ten years ago, was the Palace of the side show trade . . . The Lambs Club, more popular than ever, still awes one with its feeling of theatrical tradition . . . While lunching there one day, James Rennie told us that our suggestion that Metro remake "Topsy and Eva" will become a reality. Judy Garland, will of course be Topsy. Deanna Durbin would be an ideal "Eva" but doubtless Universal would be reluctant to loan her . . . Another bit of news picked up from the Club is the fact that Lawrence Tibbett will play the muchly heralded role of The Red Shadow in Warner's remake of "The Desert Song" . . . This may mean the reunion of two former members of the California Opera Company, for Phil Ryder, a star in that organization when Tibbett was doing chorus work, is being mentioned for the part he created on the New York stage, that of Ali Ben Ali, the shiek

. . . Among the picture possibilities languishing on the stage are Ruth Gordon, now in "A Doll's House," Peter Holden, the seven year old featured player in "On Borrowed Time," Mady Christians who just closed in "Save Me The Waltz," and Broderick Crawford, who has startled New York with his amazing performance in "Of Mice And Men." . . . And speaking of that highly touted opus we wonder how on earth any studio can possibly hope to make a successful film of it. The story hits a new low in bad taste . . . Clifford Odet's "Golden Boy" has been bought by Metro. It is an excellent fighting story which will make a much better picture than a play.

PREVIEW GLIMPSES . . .

From Hollywood came the following bits of information on recently previewed pictures which we pass on to you until such time as FB reviews them in detail.

JEZEBEL, A Warner Production starring Bette Davis and Henry Fonda.

Disappointing outside of Bette's grand performance. Ditto George Brent and Henry Fonda. An impossible story and the photography is nothing to rave about. Only Bette Davis' name will make it good boxoffice.

* * *

MERRILY WE LIVE, A Metro Production starring Constance Bennett and Brian Ahearne.

Grand once it gets going. Smart, even if it is slapstick. It's really slapstick in satin. Bennet good and young looking. Audience liked it enormously. It clicks with these Hollywood preview crowds and probably will in the sophisticated centers.

* * *

MAD ABOUT MUSIC, A Universal Production starring Deanna Durbin with Herbert Marshall.

A hit. It is great. Deanna sings like a lark and Marshall turns in his grandest performance. A bit long and they might do some cutting. Still an excellent job in story, cast, direction and production. Give it all the bells and throw in the ship.

* * *

HAWAII CALLS, An RKO release produced by Sol Lesser, starring Bobby Breen.

Bobby has lost his Brooklyn twang—sings and speaks better than ever before. The natives lend atmosphere to the Hawaiian setting and do much better acting than most of the white members of the cast. The songs are o.k. They'll like this in the smaller towns and family houses where Breen is a favorite.

'MAD ABOUT MUSIC' BEST DURBIN PICTURE SO FAR

Rates ●●●● in all but action spots.

Universal

96 Minutes

Deanna Durbin, Herbert Marshall, Gail Patrick, Arthur Treacher, William Frawley, Marcia Mae Jones, Helen Parrish, Jackie Moran, Elizabeth Risdon, Nana Bryant, Christian Rub, Sid Grauman

Directed by Norman Taurog

This is the most entertaining of all the Deanna Durbin starring films. It should be a boxoffice sensation. Everyone associated with the production of MAD ABOUT MUSIC rates orchids, for the entire film bespeaks the careful thought and splendid talents that were poured into it to make the sort of picture that Deanna's vast audience will love. It is a delightful human interest story, not saccharine, but up to the brim with heart warming sentiment. More emphasis has been placed on story and less on the young lady's singing than in 100 MEN AND A GIRL, but

the few numbers she does sing show off her vocal talents splendidly.

Leading members of the supporting cast, such as Herbert Marshall, Gail Patrick, Arthur Treacher and young Jackie Moran, seem to have caught the infectious spirit and sincerity of Deanna's performance and they reflect those qualities to a degree that is remarkable.

Norman Taurog has done a masterful job of direction. The story flows so smoothly and convincingly that it is bound to get under the skin of even the most hardened cynic. He has again displayed an uncanny flair for handling his players.

The story has Deanna hidden away by her glamorous movie star mother, Gail Patrick, in a Swiss school. She cannot afford to be known as the parent of a fourteen-year-old girl. Lovely Deanna, whose father had been killed when she was a child, invents an imaginative "father" who is an adventure-

some explorer in the wilds of Africa. Her schoolmates believe her story and matters come to a head when she tells one friend that she is going to meet her father at the railroad station. They flock there and Deanna is forced to plead with a total stranger, Marshall, to help her out of her predicament. He obliges and poses as her father, "the explorer." When Gail visits Paris, Deanna urges Marshall to take her, but the child is told by her mother's manager that she cannot make their relationship known. Marshall, who realizes the truth, is about to condemn Gail, when she tells reporters that she is the mother of a fourteen-year-old child. Deanna and her mother rush to each other and there's the beginning of a romance between Marshall and Gail.

AD TIPS: Cail this Deanna's "Greatest" picture. Feature the mother love angle and mention Marshall's performance as his best.

BARTON

'ADVENTURES OF MARCO POLO' GOOD ADVENTURE ROMANCE

Rates ●●● generally.

United Artists (Goldwyn)

100 Minutes

Gary Cooper, Sigrid Gurie, Basil Rathbone, George Barbier, Binnie Barnes, Ernest Truex, Alan Hale, H. B. Warner, Robert Grieg, Ferdinand Gottschalk, Henry Kolker, Hale Hamilton, Lotus Liu, Harold Huber

Directed by Archie Mayo

Because no movie boasting the combined talents of Gary Cooper, as a reckless adventurer-lover, and Basil Rathbone, as a sinister villain, can fail to furnish more than commonplace excitement, MARCO POLO rates well up among recent adventure films. Unfortunately, the flow of action is too often interrupted by injections of farce that are ill-timed and quite dull in contrast to the film's more dynamic sequences. It should attract good grosses generally, but the word-of-mouth reaction will be mixed.

Acting honors go to Rathbone. The scenes

in which he appears are invariably fraught with a tension that is gripping. He gives the picture all its suspense. Cooper plays in his usual forthright and appealing style. Sigrid Gurie does an oriental princess with charm, and she gives much promise for the future. One of the season's most atrocious bits of casting placed genial George Barbier in the role of a mighty Chinese emperor—which he least represents. Ernest Truex and Alan Hale are two other farceurs who were misplaced and weaken the melodrama.

Archie Mayo's direction suffers in the film's lighter moments, simply because those scenes are pitifully weak in contrast to the action scenes, which he handled very well.

The story opens with Marco Polo (Cooper) being sent by his father from Venice to negotiate a trade treaty with the Chinese. His perilous journey is sketchily portrayed. In Peking he is led to Khan Barbier, to whom he is attracted, but he encounters sinister oppo-

sition from Rathbone, the Khan's unfaithful adviser. Cooper meets and falls in love with princess Sigrid. Rathbone, eager to ascend the throne and marry the girl, sends Cooper on a mission into the camp of Alan Hale, where he is certain to be killed. Binnie Barnes, Hale's wife, saves Cooper's life and proceeds to make love to him. Meanwhile, Rathbone has urged the Khan to attack Japan, which results in annihilation of the Chinese forces. When Cooper learns that Rathbone has seized control and intends to marry the princess, he persuades Hale to help him attack the palace and restore the Khan. The plan succeeds, aided by Cooper's use of gunpowder, about which he had learned from the Chinese.

AD TIPS: Sell Cooper, Rathbone and the title. Feature POLO as the greatest adventurer of all history, the man who conquered an empire single-handed.

BARTON

'DANGEROUS TO KNOW' EXCITING GANGSTER MELODRAMA

Rates ●●● for action houses; ●● for elsewhere.

Paramount

70 Minutes

Akim Tamiroff, Gail Patrick, Anna May Wong, Lloyd Nolan, Porter Hall, Anthony Quinn, Roscoe Karns, Harvey Stephens

Directed by Robert Florey

With Akim Tamiroff as a ruthless gang-killer, Anna May Wong as his Chinese "friend," and Lloyd Nolan as an honest and relentless cop, DANGEROUS TO KNOW has the people and the elements to make it an outstanding attraction for action houses. More discriminating audiences will find the melodrama too shallow and it must rate only

as a secondary feature in better class houses.

There is quite a bit of excitement and suspense created by the conflict between the gangster's social ambitions, the jealousy of the Chinese girl, and bloodhounding of the policeman. A novel twist has been given the ending, but the audience for which it was intended probably prefer a gunfire finale.

Tamiroff, a ruthless racketeer who likes to play the organ, has dodged the law cleverly for years. Only Nolan disturbs his operations. Anxious to improve his social position, Tamiroff decides to marry Gail Patrick, a society girl, and wins her "consent" by framing her fiance and then offering to clear him if she accepts his proposal. Just before his marriage, his faithful friend, Anna May

Wong, tries to make him change his mind, and when she realizes he is determined, she stabs herself to death. Nolan breaks in and finds the heart-broken gangster with a knife in his hand, so that his fate is sealed by a crime he didn't commit. The society girl and her fiance marry.

The principals are all good. Tamiroff and Nolan are both the strong characters their roles require.

Florey has directed with an eye to creation of suspense and succeeded admirably.

AD TIPS: Action houses, of course should sell the gangster angle. Better class houses might plug it as the drama of a man who wanted a woman out of his reach and paid with his life.

BARTON

PRODUCTION RECORD

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.

COLUMBIA

HOLIDAY

Shooting started—February 28

Comedy

Cast: **Katherine Hepburn, Cary Grant, Lew Ayres, Doris Nolan, Henry Kolker, Ann Doran, Mabel Colcord**

Directed by George Cukor
 Story: A remake of the Phillip Barry stage and screen success, this is the story of a weekend romantic interlude in the life of a wealthy young wife played by Katherine Hepburn.

IN PRODUCTION:

SECRET OF TREASURE ISLAND (Serial, issue February 12.)

RECENTLY COMPLETED:

4/18—HIDDEN TRAILS (Issue Feb. 26) . . . STAGE COACH
 TRAIL (Issue Feb. 26) . . . THERE'S ALWAYS A WOMAN
 (Issues Jan. 15, 29) . . . 4/11—TRAIL BLAZERS (Issue Jan.
 12) . . . 4/18—FLIGHT INTO NOWHERE (Issue Jan. 29) . . .
 CRIME OF THE YEAR (Issue Dec. 18) . . . 2/15—WIDE OPEN
 FACES (Issue Dec. 4) . . . 1/17—PENITENTIARY (Issue Nov.
 6) . . . 3/3—START CHEERING (Issue Sept. 11) . . . 1/10—
 NO TIME TO MARRY (Issue Nov. 6) . . . 2/9—LITTLE MISS
 ROUGHNECK (Issue Oct. 23) . . . 1/20—SQUADRON OF
 HONOR (Issue Oct. 9) . . . 2/24—WHO KILLED GAIL PRESTON
 (Issue Nov. 20) . . . 1/1—WOMEN IN PARIS (Issues Sept. 11,
 25) . . . 3/24—THE LONE WOLF IN PARIS (Issue Dec. 18) . . .
 3/31—WHEN G MEN STEP IN (Issue Dec. 4) . . . 2/12—CAT-
 TLE RAIDERS (Issue Nov. 20) . . . 3/10—MAKING THE HEAD-
 LINES (Issue Nov. 20) . . . 4/30—CALL OF THE ROCKIES
 (Issue Jan. 15) . . . 3/7—ROLLING CARAVANS (Issue Dec. 18)
 . . . 4/25—EXTORTION (Issue Dec. 4.)

METRO-GOLDWYN-MAYER

NO NEW PRODUCTION:

IN PRODUCTION:

4/15—TEST PILOT (Issue Dec. 18) . . . MARIE ANTOINETTE (Is-
 sue Jan. 15) . . . THREE COMRADES (Issue Feb. 12.)

RECENTLY COMPLETED:

4/1—SWISS MISS (Issue Jan. 1) . . . 3/25—JUDGE HARDY'S
 CHILDREN (Issue Feb. 12) . . . *3/11—WOODEN WEDDING
 (Issue Jan. 29) . . . 3/18—GIRL OF THE GOLDEN WEST (Issue
 Nov. 6) . . . 3/4—MERRILY WE LIVE (Issue Nov. 6) . . . 2/4

RECENTLY COMPLETED:

STOLEN HEAVEN (Issue Jan. 1) . . . 4/15—HER JUNGLE LOVE
 (Issue Nov. 20) . . . 3/25—COLLEGE SWING (Issue Nov. 20)
 . . . 3/25—BLUEBEARD'S EIGHTH WIFE (Issue Nov. 6) . . .
 3/18—BULLDOG DRUMMOND'S PERIL (Issue Dec. 18) . . .
 12/10—BORN TO THE WEST (Issue July 3) . . . 2/11—SCAN-
 DAL STREET (Issue Oct. 23) . . . 1/28—PARTNERS OF THE
 PLAINS (Issues Aug. 29, Sept. 11) . . . 4/22—HEART OF ARI-
 ZONA (Issue Nov. 6) . . . 4/1—TIP-OFF GIRLS (Issue Jan. 15)
 . . . BAR 20 JUSTICE (Issue Dec. 18).

REPUBLIC

THUNDER IN ALASKA

Shooting started—February 21

Drama

Cast: **Richard Arlen, Beverly Roberts, Lyle Talbot, Mala, Emory Parnell**

Directed by B. Reeves Eason Produced by Armond Schaefer
 Story: This recounts the experiences which befall Beverly Roberts, a
 writer, when she ventures into the frozen north to secure background ma-
 terial for a novel. She becomes the center of a romantic triangle involving
 Arlen and Talbot, the former finally successful in gaining her affections.

OUTLAWS OF SONORA

Shooting started—February 25

Western

Cast: **Three Mesquiteers, Jack Mulhall, Jean Joyce, Steilita, Otis Harlan, Gloria Rich**

Directed by George Sherman Produced by William Berke
 Story: A double identity yarn, this casts Robert Livingston (Stony of the
 Three Mesquiteers) as both villain and hero. Yarn revolves around a mur-
 der and a bank robbery. Jean Joyce is the romantic interest.

RECENTLY COMPLETED:

4/11—GENTLEMAN FROM LONDON (Issue Feb. 26) . . . FIRE
 OVER THE WATERFRONT (Issue Feb. 12) . . . 3/1—PRISON
 NURSE (Issue Jan. 29) . . . 1/24—PURPLE VIGILANTES (Issue
 Jan. 1) . . . 2/16—BORN TO BE WILD (Issue Jan. 1) . . . 2/7—
 OUTSIDE OF PARADISE (Issue Dec. 4) . . . THE LONE
 RANGER (Serial, Issue Dec. 4) . . . 1/29—THE OLD BARN
 DANCE (Issue Dec. 4) . . . 11/29—THE DUKE COMES BACK
 (Issue Sept. 25) . . . 1/19—MAMMA RUNS WILD (Issue Nov.
 6) . . . 1/5—LADY BEHAVE (Issue Oct. 9) . . . 3/21—KING
 OF THE NEWSBOYS (Issue Jan. 29) . . . 3/7—CALL THE MES-
 QUITEERS (Issue Jan. 29) . . . 2/21—HOLLYWOOD STADIUM
 MYSTERY (Issue Jan. 15).

UNITED ARTISTS

W A N G E R

TITLE CHANGE (In Production):

THE ADVENTURESS—Changed from THE RIVER IS BLUE (Issue
 Feb. 26).

UNIVERSAL

LADY IN THE MORGUE

Mystery

Shooting started—March 2

Cast: **Preston Foster, Patricia Ellis, Frank Jenks, Joseph Down-
 ing, Al Hill, James Robbins, Stanley Price, Gordon Hart**

Directed by Otis Garrett

Produced by Irving Starr
 Story: The third of the Crime Club series, this again casts Preston Foster
 as the shrewd sleuth, Detective Crane. Frank Jenks is his running mate,
 and Patricia Ellis the romantic interest.

IN PRODUCTION:

THE NURSE FROM BROOKLYN (Issue Feb. 26).

RECENTLY COMPLETED:

THE LAST STAND (Issue Feb. 26) . . . 3/25—GOODBYE BROAD-
 WAY (Issue Jan. 29) . . . 3/18—STATE POLICE (Issue Feb. 12)
 . . . 3/4—MAD ABOUT MUSIC (Issue Nov. 20) . . . 3/11—
 CRIME OF DR. HALLET (Issue Jan. 15) . . . 2/6—MIDNIGHT
 INTRUDER (Issue Dec. 18) . . . FLASH GORDON'S TRIP TO
 MARS (Serial) . . . 1/30—THE BLACK DOLL (Issue Dec. 4)
 . . . 2/25—BORDER WOLVES (Issue Dec. 4) . . . 1/16—THE
 JURY'S SECRET (Issue Nov. 6) . . . 2/13—FORBIDDEN VALLEY
 (Issue Dec. 4).

TITLE CHANGE:

RECKLESS LIVING—Changed from THE WINNER'S CIRCLE (In
 Production, Issue Feb. 26).

WARNER BROTHERS

THE AMAZING DR. CLITTERHOUSE

Mystery drama

Shooting started—February 23

Cast: **Edward G. Robinson, Claire Trevor, Humphrey Bogart,
 Allen Jenkins, Gale Page, Donald Crisp, Maxie Rosen-
 bloom, Vladimir Sokoloff, Curt Bois, Bert Hanlon, Ward
 Bond, Robert Homans**

EVERYBODY SING (Issue Oct. 23) . . . 2/25—ARSENÉ LUPIN RETURNS (Issue Nov. 20) . . . 1/28—PARADISE FOR THREE (Issue Jan. 28) . . . 2/11—OF HUMAN HEARTS (Issue Oct. 23) . . . 4/29—LIFE ON THE WATERFRONT (Issue Jan. 1.)

*Changed to THE FIRST HUNDRED YEARS.

MONOGRAM

LAND OF FIGHTING MEN

(Completed)

Shooting started—February 22

Western

Cast: Jack Randall, Colorado Hill Billies, Herman Brix, Louise Stanley, Dickie Jones, Wheeler Oakman, Lane Chandler, Ernie Adams, John Merton, Rex Lease

Directed by Alan James

Story: Jack Randall prevents Louise Stanley from selling her ranch to outlaws, meanwhile proving Rex Lease to be the murderer of her brother, a crime of which Randall himself is accused.
Release March 23.

FEMALE FUGITIVE

Shooting started—March 2

Action drama

Cast: Evelyn Venable, Craig Reynolds, Reed Hadley, John Kelly, Charlotte Treadway, Reginald Sheffield, Rafael Bennett, John Merton, Emmett Vogcn, Leo Phelps, Martha Tibbetts

Story: When Venable discovers her husband Craig Reynolds to be a hijacker, she leaves him, goes out west and becomes a cook in the home of Reed Hadley. The two fall in love but Venable is pursued both by her husband and the police. When finally Reynolds catches up with her he is killed by Hadley; Venable's innocence established, thus consummating the romance.

Release March 23.

RECENTLY COMPLETED:

3/9—CODE OF THE RANGERS (Issue Feb. 12) . . . 3/16—ROSE OF THE RIO GRANDE (Issue Feb. 12) . . . 2/16—THE PAINTED TRAIL (Issue Jan. 29) . . . 2/23—PORT OF MISSING GIRLS (Issue Jan. 15) . . . 2/2—WHERE THE WEST BEGINS (Issue Jan. 1) . . . 1/12—WEST OF RAINBOW'S END (Issue Jan. 1) . . . 2/9—MY OLD KENTUCKY HOME (Issue Jan. 10) . . . 11/3—DANGER VALLEY (Issue Oct. 23) . . . 2/2—SALES LADY (Issue Dec. 18).

PARAMOUNT

NO NEW PRODUCTION

IN PRODUCTION:

THE TEXANS (Story still unavailable) . . . CRIME GIVES ORDERS (Issue Feb. 26) . . . PROFESSOR BEWARE (Issue Dec. 4) . . . YOU AND ME (Issue Jan. 29) . . . TROPIC HOLIDAY (Issue Jan. 29) . . . COCOANUT GROVE (Issue Jan. 29).

RKO - RADIO

THE SAINT IN NEW YORK

Mystery drama

Shooting started—February 28

Cast: Louis Hayward, Kay Sutton, Paul Guilfoyle, Sig Rumann, Jonathon Hale, Fred Burton, Ben Weldon, Jack Carson, Charles Halton, Cliff Bragdon, Shirley Coates

Directed by Ben Holmes

Story: The Saint (Louis Hayward) is a modern Robin Hood imported to New York to wipe out a gang of dangerous criminals who have been terrorizing the city. One by one, he kills off the gangsters. He rouses the interest of a girl known as the mouthpiece of the "Big Fellow," secret head of the gang, and at one time she saves his life. The Girl (Kay Sutton) falls in love with the Saint, but finally during the shooting affray which ends the life of the "Big Fellow," who turns out to be the man instrumental in bringing the Saint to New York, the girl is killed.

IN PRODUCTION:

4/22—GO CHASE YOURSELF (Issue Feb. 26).

RECENTLY COMPLETED:

5/13—LAW OF THE UNDERWORLD (Issue Feb. 26) . . . 4/15—VIVACIOUS LADY (Issue Jan. 1) . . . 4/8—THIS MARRIAGE BUSINESS (Issue Feb. 12) . . . 3/18—CONDEMNED WOMEN (Issue Jan. 15) . . . 2/18—BRINGING UP BABY (Issue Oct. 23) . . . 2/11—RADIO CITY REVEALS (Issue Dec. 4) . . . 2/25—NIGHT SPOT (Issue Dec. 18) . . . 3/11—HAWAII CALLS (Issue Nov. 20) . . . 3/27—HAVING WONDERFUL TIME (Issue Oct. 9) . . . 11/26—HIGH FLIERS (Issue Aug. 18) . . . 12/3—DANGER PATROL (Issue Sept. 25) . . . 12/10—QUICK MONEY (Issue Oct. 9, 29) . . . 1/14—EVERYBODY'S DOING IT (Issue Nov. 6) . . . 1/28—DOUBLE DANGER (Issue Dec. 18) . . . 5/6—JOY OF LOVING (Issue Jan. 1) . . . 3/4—MAID'S NIGHT OUT (Issue Jan. 15).

20th CENTURY-FOX

NO NEW PRODUCTION

IN PRODUCTION:

KIDNAPPED (Issue Jan. 15) . . . LITTLE MISS BROADWAY (Issue Feb. 26) . . . FOUR MEN AND A PRAYER (Issues Jan. 29, Feb. 12) . . . KENTUCKY MOONSHINE (Issue Feb. 12) . . . ALEXANDER'S RAGTIME BAND (Issue Feb. 12) . . . BATTLE OF BROADWAY (Issue Feb. 12).

RECENTLY COMPLETED:

3/11—TRIP TO PARIS (Issue Feb. 12) . . . ISLAND IN THE SKY (Issue Jan. 29) . . . MR. MOTO'S GAMBLE (Issue Jan. 15) . . . RAWHIDE (Issue Jan. 29) . . . 4/1—JOSETTE (Issues Jan. 1, 15) . . . 2/18—BARONESS AND THE BUTLER (Issue Dec. 18) . . . 3/11—WALKING DOWN BROADWAY (Issue Jan. 1) . . . 1/28—HAPPY LANDING (Issues Nov. 6, 20) . . . 3/4—SALLY, IRENE AND MARY (Issue Nov. 20) . . . 2/25—LOVE ON A BUDGET (Issue Dec. 4) . . . 3/18—REBECCA OF SUNNYBROOK FARM (Issue Oct. 23) . . . 2/11—CHECKERS (Issue Oct. 23) . . . 2/4—INTERNATIONAL SETTLEMENT (Issue Dec. 4) . . . 1/14—CHANGE OF HEART (Issue Dec. 4) . . . 1/29—RASCALS (Issue Jan. 1).

Directed by Anatole Litvak

Story: Based on the successful stage play of the same name, this casts Edward G. Robinson in the title role of a doctor and criminologist who attempts to commit the "Perfect Murder."

WHEN WERE YOU BORN

Shooting started—February 23

Cast: Anna May Wong, Margaret Lindsay, Lola Lane, Anthony Averill, Larry Williams, Charles Wilson, Frank Jaquet, James Stephenson, Eric Stanley, Maurice Cass, Leonard Mudie

Story: Dealing with the ancient science of astrology, this has Anna May Wong in the role of a noted astrologist who predicts the death of James Stephenson. It occurs shortly in the form of murder and Miss Wong is accused of the crime. That she finally clears herself may be contributed to her knowledge of the stars which enables her to track down the guilty person.

BOY MEETS GIRL

Comedy

Shooting started—March 4

Cast: James Cagney, Pat O'Brien, Dick Foran, Marie Wilson, Ralph Bellamy, Frank McHugh, Dennie Moore, Bruce Lester

Directed by Lloyd Bacon

Story: A satire of Hollywood film making, this recounts the story of a child star whose rise to fame and subsequent decline is the cause for many ramifications involving two writers, Pat O'Brien and Cagney, a western star Dick Foran, and his mother Marie Wilson.

IN PRODUCTION:

GOLD DIGGERS IN PARIS (Issues Jan. 29, Feb. 26) . . . WHITE BANNERS (Issue Jan. 29) . . . FOUR'S A CROWD (Issue Feb. 26).

RECENTLY COMPLETED:

CRIME SCHOOL (Issue Feb. 12) . . . COWBOY FROM BROOKLYN (Issue Jan. 29) . . . LITTLE LADY LUCK (Issue Feb. 12) . . . TORCHY BLANE IN PANAMA (Issue Jan. 29) . . . 4/16—THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) . . . 3/26—JEZEBEL (Issue Nov. 6) . . . PENROD'S DOUBLE TROUBLE (Issue Dec. 18) . . . MEN ARE SUCH FOOLS (Issue Jan. 1) . . . 2/19—GOLD IS WHERE YOU FIND IT (Issues Aug. 28, Sept. 11) . . . MYSTERY OF HUNTING'S END (Issue Nov. 6) . . . 2/5—BLONDES AT WORK (Issue Oct. 9) . . . 2/26—PENROD AND HIS TWIN BROTHER (Issue Sept. 25) . . . 1/15—PATIENT IN ROOM 18 (Issue Sept. 11) . . . 4/23—ACCIDENTS WILL HAPPEN (Issue Sept. 11) . . . 3/15—A SLIGHT CASE OF MURDER (Issue Nov. 6) . . . 1/1—SERGEANT MURPHY (Issues July 31, Aug. 14) . . . 4/9—WOMEN ARE LIKE THAT (Issue Sept. 11) . . . 1/22—THE INVISIBLE MENACE (Issue Aug. 14) . . . 4/2—OVER THE WALL (Issues July 31, Aug. 14) . . . FOOLS FOR SCANDAL (Issue Nov. 20) . . . 3/12—LOVE, HONOR AND BEHAVE (Issue Dec. 4) . . . DAREDEVIL DRIVERS (Issue Oct. 23).

TITLE CHANGE (In Production):

SECRETS OF AN ACTRESS—Changed from THE WOMAN HABIT (Issue Feb. 26).

'LONE WOLF IN PARIS' PLEASANT GENTLEMAN-CROOK STORY*Rates •• generally.***Columbia****67 Minutes****Francis Lederer, Frances Drake, Walter Kingsford, Leona Maricle, Olof Hytton, Albert Vandekker****Directed by Albert S. Rogell**

This is a deftly directed and acted piece of comic-melodramatic bric-a-brac. Engrossing light entertainment from the pen of Louis Joseph Vance, it doesn't make the mistake of taking itself too seriously, so class as well as action houses should find it pleasing fare. The presence of Francis Lederer will help the draw considerably in the upper bracket theatres.

Lederer is ingratiating as usual in the role of the gentleman-crook, and Frances Drake is both eye-filling and effective dramatically. The support is very good and the entire production of first-class calibre.

Story has the "Lone Wolf" supposedly reformed and arriving in a Paris hostelry, at which Kingsford, Vandekker and Maricle, possessors of the crown jewels of a mythical kingdom, are also residing. From Drake, a princess, he learns of the duplicity of the others, who plot to bankrupt and then seize the throne of this kingdom. With the aid of his trusty valet (Hytton), he sets about obtaining the jewels for the rightful owners, substituting paste reproductions for the originals, and outwitting the plotters. Of course,

the coronation comes off as planned and Lederer bids a sad adieu to Drake, whom he had learned to care for, although his love of adventure is still paramount. The plot is quite involved with the jewels changing hands many times and many thrilling situations occurring while the crooks match wits; but as always in movies of this type, all comes aright.

Rogell's direction keeps the plot spinning at a lively pace.

AD TIPS: Sell it as another famous Louis J. Vance jewel thief story. Direct copy on Lederer's charm to the ladies; they will like him.

PIX

'FLIGHT INTO NOWHERE' GOOD HOLT ACTION PROGRAMMER*Rates •• for action spots.***Hollywood Preview****Columbia****62 Minutes****Jack Holt, Dick Purcell, Jacqueline Wells, Jim Burke, Howard Hickman, Lotus Long, Robert Fiske, Hector Sarno, Fritz Leiber, Juan Toren, Julian Rivero, Genaro Curci, Ward Bond****Directed by Lewis D. Collins**

Not only Jack Holt fans will find this a swell evening's entertainment. FLIGHT INTO NOWHERE is an exciting yarn of suspense, color and action. Its locale in unexplored sections of South America makes for excellent exploitation possibilities, and its theme of an airline's activities in extending its service to

South American capitals is of surefire interest.

Dick Purcell, a foolhardy and undisciplined pilot, takes off in a plane which is being prepared for another pilot's flight into unknown territory, in search of possible landing fields. Despite radio warnings as to gas shortage, he finds himself above a fertile and peaceful valley before a dry tank forces him to make a deadstick landing. His injuries are cared for by the kindly natives. Because he is married to Jacqueline Wells, niece of the airline's owner, searching parties are sent after him, first by air and then through the jungles on foot. After an exciting episode with Jack Holt's searching party and a headhunting tribe, Purcell is finally found in the valley.

Uncertain of ever returning to civilization, he has contracted marriage with a native girl, but callously prepares to leave her. He is shot down by the arrow of a jealous and unsuccessful suitor of the girl. Returning to Miss Wells, Holt tells a tale of heroism, recounting Purcell's death in such a way as to spare her feelings.

Jack Holt is likeable and forceful in a smooth characterization of the family friend, and Howard Hickman and Jim Burke give excellent support. The others handle their roles effectively under the capable direction of Lewis D. Collins. The photography is good in the jungle scenes.

HEATHER (Hollywood)

'LITTLE MISS ROUGHNECK' MILD COMEDY MELODRAMA WITH SONGS*Rates •• for nabes.***Columbia****64 Minutes****Edith Fellows, Leo Carrillo, Jacqueline Wells, Scott Colton, Margaret Irving, Inez Palange**
Directed by Aubrey Scotto

While given all the advantages of a class "A" production and with two names that will give it fair boxoffice pull, LITTLE MISS ROUGHNECK fails to impress, because it doesn't ring quite true. The story afforded splendid opportunities for development of a good heart interest movie, but director Scotto placed the stress on other factors and thereby missed fire. Edith Fellows and Leo Carrillo give the yarn its few genuine moments, but the constant harping of Edith's ambitious

stage struck mother may get on the nerves of others as it did on ours. This might get by in the neighborhood on the mother-child angle, but it will require strong support elsewhere.

Margaret Irving, doting mother, is guiding daughter Edith in the general direction of fame and fortune, but getting nowhere fast. Scott Colton, an agent, manifests an interest in Edith when he meets her charming sister, Jacqueline Wells, and sends the family to Hollywood. With success slow in arriving, the mother suggests that a fake kidnapping would be good publicity. Edith overhears and walks out, hopping a freight. She is later picked up by Mexican farmer Carrillo in Southern California. He appears to be the first "real" person the child has ever

met. He teaches her to sing, tells her she must sing songs when it comes from way down deep. Her absence leads to a statewide hunt, eventually the arrest of Leo Carrillo. Just as her Mexican benefactor is about to be lynched, Edith comes to his rescue. She lands her film contract. It winds up with young Miss Fellows warbling an operatic aria before the cameras while making her first talkie.

Scotto's direction is weak. The mob scenes outside the jail are particularly unimpressive.

AD TIPS: Sell the angle of the ambitious mother sacrificing her child on the altar of fame. Feature Fellows and Carrillo.

PIX

'SALESLADY' SLOW PACED PROGRAMMER FOR DUALS*Rates •• — in cheaper nabes.***Monogram****65 Minutes****Anne Nagel, Weldon Heyburn, Harry Davenport, Kenneth Harlan, John St. Pois**
Directed by Arthur G. Collins

This hasn't the strength, either in cast or story, to stand on its own. It is a routine little comedy drama composed of rather hackneyed situations and directed with little inspiration. However, the material is such that

should satisfy the female trade. It's for most fair dual bill material for the neighborhoods.

The story concerns the adventures of Anne Nagel, a society girl, who tires of her wealth and steps out to make a place in the world on her own lot. Taking a job as a salesgirl, she meets Weldon Heyburn, who works in the same department store. They marry, he loses two jobs, and then finally reach the point where most of their furniture is moved out by the installment house. Nagel adds to the misery by falling down stairs. In the hos-

pital she insists her husband should take her to her grandfather's home, where he learns she's an heiress. There's the usual conflict, he leaves his wife and goes out to make good on his own. Successfully, he refurbishes the apartment and sends for his wife, but almost ruins his grandad, who is involved in a competing mattress business.

The cast is better than the material. Anne Nagel is a personable heroine.

PIX

'TELEPHONE OPERATOR' GOOD PROGRAM MATERIAL*Rates ●● as dualler in nabes.***Hollywood Preview****Monogram**
60 Minutes**Grant Withers, Warren Hymer, Judith Allen, Alice White, Pat Flaherty, William Haade, Greta Granstedt, Cornelius Keefe, Ronnie Cosbey, Dorothy Caughan, Walter McGrail**
Directed by Scott Pembroke

TELEPHONE OPERATOR is satisfactory dual material for the family and action houses. Yarn has swift pace, some good performances, smart comedy dialogue and an

excellent story premise. Clever insertion of stock action shots helps its dramatic aspect by building up to an exciting climax. This should be well received in its intended market.

Withers and Hymer, "trouble shooters," come to a small town where they make the acquaintance of telephone operators Judith Allen and Alice White. The four engage in a romantic battle of wits and words until Judith's efforts to save a married woman from scandal loses all their jobs. However, when a dam breaks in the vicinity, they return to

work and are instrumental in bringing help which saves the situation.

Withers gives a breezy, ingratiating performance and Miss Allen as his romantic interest does smart work. Comedy is handled by Hymer and Alice White, the latter coming through with a performance which augers better days for this one time favorite. Support is good, all responding admirably to the snappy direction of Scott Pembroke.

AD TIPS: Feature Alice White. Action houses can sell the flood and action angle.

HANNA (Hollywood)

'PURPLE VIGILANTES' UP TO MESQUITEERS STANDARD*Rates ●●● for action spots and rurals.***Republic**
59 Minutes**Bob Livingston, Ray Corrigan, Max Terhune, Joan Barclay, Earl Dwire**
Directed by George Sherman

A slam-bang, hard-riding, fast-shooting western with the Three Mesquiteers coming to the aid of their old pal, Earl Dwire, who wishes to see law and order brought to

town. They form a vigilante committee and succeed in their purpose, but some of the villainous members see a chance to carry on their nefarious practices by cloaking their future activities under the guise of the "Purple Vigilantes," supposedly the continuance of the old order. How they "frame" Dwire and how the Mesquiteers round up the band at the last minute makes for plenty of good, old-fashioned hoss opera excitement.

The three boys are their same likeable

selves, with Terhune furnishing needed comedy on several occasions. Joan Barclay is okeh as the "romantic interest," although little love-making is tolerated, the hero being much too pre-occupied with the other business at hand.

Production and direction up to Republic standard. However, some of the stock shots are getting pretty familiar.

PIX

'RACE SUICIDE' FAIR SEX EXPLOITER*Rates ●● + in pop houses on exploitation.***Reel Life**
61 Minutes**Willy Castello, Lona Andre, Erma Deen, Carleton Young, Bryant Washburn, Frank LaRue, Lloyd Ingraham**
Directed by S. Roy Lubz

This expose of abortion racket as practiced in many large cities by organized doctors and quacks of ill repute has been cleaned up by judicious and ingenious cutting and emerges as a fairly intelligent and revealing moral drama preaching against patronage of such practitioners. It is strictly for the grind houses where sensational copy will put it over. Given strong and proper ex-

ploitation, it should get plenty of dough in such locations, but will not live up to any over-sexy bally.

Performances are adequate, best work being done by Castello, young doctor out for quick money, who joins the lucrative abortion business. Frank LaRue, as coroner, is also outstanding.

Direction is okeh, and lighting and production while obviously quickie will do and is on a par with other films of this nature that have been around.

Story has Castello falling in with Ingraham's abortion ring because he needs money. LaRue, coroner, and Washburn, district attorney, begin investigation when Lona

Andre dies from operation at their hospital. Erma Deen, secret operative, and Carleton Young, hero assistant D.A., who are that way about each other, are assigned the case and succeed in breaking it up, but not before many complications.

AD TIPS: Direct your campaign against abortion. Warn of its dangers. Expose the quack doctors who practice in it. Make sure all of your stuff is along line of condemning practice of abortion and get statements from health authorities, civic bodies, etc. Bally it as a warning to women to steer clear of "back street" doctors.

PIX

'WHO KILLED GAIL PRESTON' NOVEL MURDER MYSTERY*Rates ●● as dualler in nabes and action spots.***Columbia**
61 Minutes**Don Terry, Rita Hayworth, Robert Paige, Wyn Cahoon, Gene Morgan, Marc Lawrence, Arthur Loft, John Gallaudet**
Directed by Leon Barsha

This is a satisfactory, if far-fetched, little program mystery that unreels entertainingly in pulp detective mag fashion. It moves along sprightly, although there is little physical action. Novelty is injected by having most of the action take place in a night club setting that resembles a jail and known as the "Swing Swing Club." This effect gets

pic off to dandy start, when what appears to be a jail break develops into a colored hoofing act taking the floor for their act. Full advantage of the novel setting is made use of throughout the unfolding of the mystery. Cast give uniformly satisfactory performances, although their names will not carry sufficient weight to land this well-directed puzzler on other than action or nabe dual bills.

Rita Hayworth, torch singer and a regular hell cat as to temperament, gets bumped off just as she finishes her featured number at the club. Don Terry, super-hawkshaw, and his Watson, Gene Morgan, start solving murder from a list of suspects that includes prac-

tically everyone present at the time the crime was committed. These include bandleader Robert Paige; his new sweetheart, Wyn Cahoon; Marc Lawrence, the murdered woman's chauffeur; Arthur Loft her manager, and John Gallaudet, M.C., who proves to be the murderer because, as he says, "I loved her . . . I didn't want anyone else to have her." How the shot is fired is quite ingenuous, but hero Terry and his stooge finally ferret it out.

Barsha's direction outstanding for novel effects. Dialogue bright and to the point.

AD TIPS: Sell on the novelty of the setting angle. Create prison night club effect.

PIX

What the Newspaper Critics Say

BRINGING UP BABY

(RKO-Radio)

"... Madcap comedy ... Wins a place high on the list of diverting entertainment ..."

Finn, PHILA. RECORD

"... Very funny nonsense and a good remedy for that depressed feeling ..."

H. T. M., PHILA. LEDGER

"... Is totally, unbelievably crazy, rough and ready fun and comes off with real distinction and hilarity ... Superb acting ... Will keep you in stitches from beginning to end ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Mildly entertaining, but tries so hard to be hilarious that it deserves a low rating in the overworked field of daffy farce ..."

Barnes, N. Y. HERALD TRIBUNE

"... A middling good example among the polite slapstick comedies ..."

Winsten, N. Y. POST

A SLIGHT CASE OF MURDER

(Warner Bros.)

"... One of the funniest and most satisfying farces which has come out of Hollywood in some time ... First-rate ..."

Barnes, N. Y. HERALD TRIBUNE

"... Merriest blend of homicide and comedy that has come along in months ... Will make you laugh out loud so often that your sides will ache with gleeful pain ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Just about the funniest show the new year has produced ... Unusually apt and well-chosen cast ..."

Nugent, N. Y. TIMES

"... A better cast is not conceivable ... Hilarious comedy situations ..."

Finn, PHILA. RECORD

PENITENTIARY

(Columbia)

"... A fine performance with a sincerity and conviction that are admirable ... Well acted gripping study of convict psychology."

Boehnel, N. Y. WORLD-TELEGRAM

"... An unusually competent cast for this type of picture succeeds in frequently lifting the picture above itself ..."

Winsten, N. Y. POST

"... Boasts plenty of action, a jailbreak, a couple of murders and a love story ..."

Finn, PHILA. RECORD

"... A gripping drama that makes a lot of sensible observation."

Murdock, PHILA. LEDGER

SALLY, IRENE AND MARY

(20th Century-Fox)

"... Haphazard entertainment, has several clever performers, some good songs and a pleasant lack of front ... Humor is limited to isolated wisecracks ..."

Barnes, N. Y. HERALD TRIBUNE

"... Hodge-podge entertainment—some of it good and some of it too old to be of any moment ..."

Marsh, CLEVELAND PLAIN DEALER

"... Plot offers nothing of a startling nature, but the lines and the way they're delivered polish off some of the most thoroughly enjoyable musical comedy ..."

Winsten, N. Y. POST

THE REVENGE OF GENERAL LING

(Gaumont-British)

"... Good acting makes this more or less routine melodrama about banditry and gunrunning in China seem better than it really is ..."

Boehnel, N. Y. HERALD TRIBUNE

"... A grim, gory, gun-toting number ... Has fast action and intelligent performances ..."

Thirer, N. Y. POST

INTERNATIONAL SETTLEMENT

(20th Century-Fox)

"... Romance and gun-running in present day China, well acted and filled with plenty of action and suspense ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Fairly conventional stuff—gallant soldier of fortune, dangerous siren, pretty ingenue and all that sort of thing ..."

Murdock, PHILA. LEDGER

ROMANCE IN THE DARK

(Paramount)

"... Plot is lightweight and the performances are determined rather than deft ..."

H. T. M., PHILA. LEDGER

"... Is better reinforced with actors and motivation than any of the other Swarthout vehicles ... A perfect foil for Miss Swarthout's charms ..."

Phillips, WASH. EVENING STAR

"... Devised for the advantageous exhibition of Miss Swarthout's voice and beauty ..."

Finn, PHILA. RECORD

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

Announcement was made this week of the formation of a new independent circuit headed by DAVID MILGRAM. Fourteen houses in the group, known as Affiliated Theatres Circuit, Inc., are the following: Avenue, Temple, Howard, Rialto, Walton, Bluebird, Susquehanna, Star, Allen, Eagle, Strand and Casino in Philly. Out-of-town spots are: Alan, Atlantic City; Garden, West Chester. Officers of the company, in addition to Milgram, who is President, are: RAY SCHWARTZ, Treasurer; CECIL FELT, Secretary; I. YAFFE, Vice-President, and HARRY GREENBERG, Vice-President . . . Competitive squabble between the MILGRAM group and LEWEN PIZOR-CHARLES SEGALL, arising out of plans of the latter duo to build a new theatre near the Walton, recently acquired by Affiliated, became more acute this week with counter-threats issued by both outfits. Affiliated has selected a site near Segall's Apollo, while the latter is reported seeking ground in the vicinity of the Avenue. Observers expect the parties involved to realize the foolishness of creating destructive competition and come to an understanding before actual construction is started on any of these projects . . . MORRIS WAX and associates may soon give the Lincoln (Broad St.) another fling as a Colored movie house. Jewish Theatre group has been in the house, but are reported to be having tough pull . . . DAVE BARRIST returns from his Far East cruise April 9th . . . Deaths struck the local industry with shocking rapidity during the past week or two. JOHN BAGLEY, veteran indie exhibitor, died after a lingering illness . . . MRS. HARRY PERELMAN passed away suddenly early in the week. STEVE BODINE, Jersey manager, was taken by a heart attack Friday. HENRY LINTON, head of Flavor Products, died in Florida, where he had gone for his first vacation in many years . . . GEORGE NONAMAKER quit the publicity post at the burlesque Shubert and is suing for back pay . . . Republic's MAX GILLIS date drive has been spurred to a furious pace by the sensational serial, THE LONE RANGER. This radio-popularized chapter play caught on like a flame in New York, where all the circuits and even the Trans-Lux houses are playing it, and it is now spreading to Philly . . . LARRY DAILY, genial Horlacher official, is eagerly looking forward to that Big Day—and doesn't care if it's either boy or girl . . . The SHOWMEN'S CLUB will hold its first dinner-dance at the Bellevue-Stratford on April 10th . . . JIM CLARK is back from Fla. . . OSCAR NEUFELD will leave the Jewish Hosp. Thurs. After a week at his sister's home, Uncle Okkie will go to the seashore for a two weeks recuperation siege. Everyone was tickled that he came through his serious operation so handsomely . . . HARRY LA VINE is touring the Republic offices in the western territories.

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FROM BOSTON
By Bruce

JOE COHEN has got his new car at last . . . as predicted in this column a month ago. JOE is passing out cigars to celebrate the event. There are so few things a bachelor can celebrate anyhow! . . . Over three hundred exhibs attended the testimonial dinner in honor of BILL ERBB at the Hotel Statler last Tuesday evening. May Paramount and New England independent exhibitors continue their rapprochement! . . . TIM O'TOOLE, Columbia's branch manager, has been elected treasurer of the Friars' Club. TIM knows how to handle dough! . . . VINCENT VELLACQUA received a fractured skull in an automobile accident and his exhibitor friends are wishing him well at the Somerville Hospital . . . The Columbia Club is planning to wear the green on St. Patrick's Day . . . MYER FOX is back from heaven. His head is still in the clouds. Marriage does do that . . . JACK SHEA of New York was in town last week renewing his many acquaintanceships . . . Weymouth is going to be swamped with theatres if all present plans go through. LOUIS GORDON is already constructing a new house in South Weymouth, and GEORGE HUSSON is planning to build in Weymouth proper . . . And rumor has it that a new first run house is in the offing for Fall River . . . MAX MELINCOFF, of Warner's Circuit, got it in the neck this past week. The Belmont Board of Selectmen had given him permission to run an informal election on the question of allowing Sunday movies provided he took care of the expenses and furnished the ballot boxes. A true believer in democracy, MAX went to considerable expense to provide for the election. Then the honorable gentlemen of the Belmont Board of Selectmen changed their minds as a flock of righteous ministers descended upon them and maintained that the election would not be a fair and true expression of public sentiment. The Board rescinded its promise and left MAX holding a bag full of expenses with nothing to show for it . . . ART HOWARD, industrious and far-sighted business manager of Independent Exhibitors, has gone back to New York to expand and consolidate Allied's activities there. Keep up the great work, ART! . . . MAURICE POZZNER is undertaking one of the largest renovation jobs in the section. He is modernizing all three of his theatres in Westerly, R. I. One house hasn't been open for the past six years . . . The Massachusetts censorship bill comes up for consideration this week. Last week Sunday stage dancing was rejected by the House . . . BRAD ANGIER is now trying to write radio skits . . . EDITH BISWANGER, for twelve years a secretary at the Metropolitan Theatre, has got the axe. M. & P.'s economy moves are creating a lot of discussion. The question is—how long will the Metropolitan go without stage shows? The Keith Boston has resumed a stage policy this week . . . and the Keith Memorial is going strong, although it does not need a stage show to carry "Snow White," which is completing its fourth week of record breaking business . . . SAM DAVIDSON reports excellent progress despite the "recession" .

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Independent EXHIBITORS FILM BULLETIN

VOL. 4. No. 8

APRIL 9th. 1938

PRICE, 15 CENTS

HOW WILL YOU BUY FOR THE '38-'39 SEASON?

Now is the time for all exhibitors to start thinking about film buying for next season. Several of the majors are already engaged in pre-convention selling and within a few weeks the campaigns will be under way full force.

This is not to be taken as advocating haste in signing contracts. It merely means that now is the time to take stock of the past performances of the film companies and to appraise them in the light of this season's grosses and next season's prospects.

Current business conditions would seem to indicate that none of the distributors will seriously demand increased rentals. Last year's buying was done at the peak of the New Deal prosperity era and film executives are well aware of the effects of this recession on theatre boxoffices. However, as in the past, film prices will be determined by individual bargaining and ultimately will find their plane on the ability and willingness of the exhibitor to pay.

There is an excellent chance that next season will witness a definite modification of block selling. Fear of the Neely bill and signs of a more enlightened attitude by certain distribution leaders promise to make the majors more receptive to the acceptance of selective deals. They will serve themselves and the industry well if the independent exhibitors fight their buying battle on that ground.

You might check your booking records to learn how many of the pictures you bought and played registered blanks at the boxoffice. The quickies that clutter even the best major programs are worthless to you. They are even worse than that, for they are like a plague that is driving millions of people away from movie theatres to seek other forms of entertainment.

You can force the great studios to put their vast resources to work on better pictures by refusing to buy their quickies. A concerted move by independent exhibitors to cut down their commitments would leave the quickies to rot in vaults and discourage their production. This is the season to accomplish that!

The great failing of many exhibitors is that they buy even more blindly than is necessary under the block booking system. The intelligent theatremen, always alert to the activities of the studios in Hollywood, is in far better position to know which products will be best and is, therefore, able to negotiate the most favorable deals. Knowledge of story properties owned by the various companies, their latest acquisitions of stars and directors, changes in studio personnel—all these are factors that play a vital role in determining whether a company will have a successful or disappointing season. The exhibitor who ignores this information has no reason to complain when he is stuck with a dismal product, for he is simply paying the price for not paying attention to the basic elements of his own business.

With the view of making available to every independent exhibitor all the important facts about current production, FILM BULLETIN will inaugurate in the issue of April 23rd, as a regular department, the most complete and comprehensive PRODUCTION SECTION ever offered in any trade paper. It will contain every bit of information you might want about the Hollywood studios. It will enable you to buy product in the future on a sounder basis than the familiar promises of the film salesman.

With the next issue, then, we bring you something of great value!

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

HARRY BRANT'S ANSWER

Following is a letter from Harry Brandt, president of the I. T. O. A. of New York, which replies to recent remarks in FILM BULLETIN relative to his stand against the Neely Bill.

April 1st, 1938

Mr. Mo Wax

Independent Exhibitors Film Bulletin

1323 Vine Street

Philadelphia, Pa.

Dear Mr. Wax:—

Despite the remarks of several trade papers which accuse me of not knowing my own business or what is good for my own welfare, I will still continue to fight for what I think is good for me and the industry notwithstanding the personal opinion of Abram F. Myers and his cohorts.

We, meaning the I.T.O.A. and myself, have no brief against Myers except his stand on the Neely Bill and his actions during the NRA days when we had personal contact with him. During the NRA, the I.T.O.A. offered Allied its heartiest cooperation, including the manpower furnished by its membership, as well as its finances, and at every turn we were met by political maneuvers created by Myers, with the result that in spite of themselves, the independent exhibitors were forced to work in separate groups.

Myers' sponsorship of the Neely Bill, which every sane thinking independent exhibitor knows must put him out of business, in our opinion is done not for the purpose of securing relief for exhibitors but to becloud real issues by setting up a legislative mirage that purports to be a Valhalla for exhibitors. Behind the mirage, though, is no Valhalla but purgatory.

The I.T.O.A. has a paid lawyer and stands on its record of accomplishments. We, in New York, have just come through a session of the State Legislature. Out of 21 bills aimed at the motion picture industry, only one passed, dog racing, and we have reason to believe that the Governor will veto it.

Neither I, nor any of the other exhibitors in the I.T.O.A. have ever said a meeting with Kuykendall and Yamins would be a panacea for industry ills. But I have said there are men big enough on both sides of the business to work out all of the problems we are faced with. Surely none of us is so foolish to believe that out of any conference, both sides will get 100% of what they want, but conferences themselves are steps in the right direction, and when it is proved that distributors for selfish purposes refuse to sit down with a group representing the theatre interests of America, then will come time for outside action.

But even in that far fetched possibility, the type of legislation represented by the Neely Bill will not do.

You tell me my place is with Allied. It is very considerate of you to be so interested in my welfare and I have been attempting to make my position clear with every conscientious thought I can command. Certainly, no one is going to accuse me of not being an independent exhibitor even though I may not agree with Myers or Allied. Certainly, the work done by the I.T.O.A. for the last six years in which precedent in many matters has been set for the entire industry, cannot be discarded just because our association will not go for legislation that will put its members out of business. Certainly no thinking exhibitor would want a situation

(Next column, please)

A DOWN-TO-EARTH
FILM EXECUTIVE

The New Monogram is still in the first year of its existence but it has already made its mark on the industry. Setting out with none of the flamboyant promises or false hopes which so often lead new film ventures to quick ruin, this company prefers to be known as an "independent," believing that only its product will eventually entitle it to "major" status.

That is typical of Ray Johnston, the guiding genius of Monogram. The quiet conservatism, the gentle determination, the faith in the future that pervades the entire Monogram organization seeps from this fine personality. Ray Johnston's code is a bit old fashioned (as beliefs in our industry go). He does not believe in rushing blindly in quest of quick success. "Build slowly and you will have a solid, sound foundation under you," you can hear him saying, and it is thus that he proceeds to lay the groundwork for the Monogram of the future.

Look at the men around him—an Eddie Golden, A Scott Dunlap, a George Weeks, a Lou Lifton—and you realize that he has sought no rubber stamp "yes men" with whom to surround himself. Each of these men has those same qualities exemplified in their leader. Each works with that same quiet resolution. Each has his feet firmly on the ground. Each works with that same long-range view.

In its first year Monogram was good enough to produce one picture that out-grossed many of the major's specials. True, one 'Boy of the Streets' does not make a major company, but the general high level of Monogram's birth-year product warrants high hopes for the future. Next year, you may wager your hat, there will be three or four big ones like 'Boy of the Street' and the level of production will be raised much higher than this season's.

Ray Johnston's type of management builds that way. It wastes no money, it carries no dead weight, it tolerates only earnest, capable workers. It must bring steady improvement.

Some of the majors would do well to watch Ray Johnston's Monogram and adopt his methods. The entire industry would be healthier under such management!

created whereby a monopoly would exist because legislation decrees that only the mighty can survive. I ask every independent exhibitor in the country that your paper reaches, to read the Neely Bill carefully and see if they do not agree with me. I challenge any member of the executive board of Allied or Myers himself to debate with me at any meeting of independents called anywhere in the United States on the relative merits of the Neely Bill, my job being to prove the Bill highly impracticable, definitely obstructive and legislatively grotesque.

Everything I have in this world is invested in theatres which are suffering from rightful complaints against distributor practices—among which are extended playing in previous runs, percentage, preferred playing time, terrific giveaways and obnoxious protection. I am in this fight to stay in business and I will not let either Will Hays or Abram F. Myers put me or the members of my association out of business.

Very truly yours,

HARRY BRANDT, President

INDEPENDENT THEATRE OWNERS ASS'N, Inc.

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THE MYERS-KENT CORRESPONDENCE

PRO AND CON ON THE NEELY BILL

Opposing sides on the debated Neely Bill to outlaw compulsory block booking and blind selling, now pending in the U. S. Senate, have been taken by Abram F. Myers, general counsel of Allied, (for the bill), and Sidney R. Kent, president of 20th Century-Fox, (against).

Kent recently expressed his emphatic opposition to the measure in a statement sent to every theatre owner in the country. Myers countered by recalling that Kent himself previously contradicted his present views and expressed approval of some of the Neely Bill's basic aims. Myers also charged that Kent is shouldering the major distributors' fight against the bill because of the general good will he and his company enjoy in independent circles.

Last week open letters were again exchanged between these two men. We have diligently sought to omit as many as possible of the references to personalities, indulged in rather freely by both parties, and have aimed to boil down their letters to views and facts directly concerning the block booking-blind selling problem. The condensed letters follow:

KENT TO MYERS

March 31, 1938.

"Dear Mr. Myers:

"I have been furnished with a copy of the bulletin dated March 16, 1938 issued by your Association, and feel that I should make my answer directly to you as I feel that the article implies a personal attack upon me and upon my good faith which ought not to go unchallenged.

"The bulletin says that it is necessary to test out the statements I made in my letter dated March 10, 1938 to the customers of my company, in the light of my past performance. It says that it is necessary to do this because I have taken upon my shoulders to carry the fight of the major distributors against the Neely Bill. It ought to be apparent that in writing to the customers of this company I acted solely in what I believed to be the best interests of Twentieth Century-Fox, and was only incidentally carrying the fight of those who with me believe in the viciousness of the Neely Bill and its harmful effect upon those with investments in the industry.

"The portions which the bulletin quotes from my statements before the House Committee in 1936 do not, despite your conclusion, "flatly contradict" anything contained in my letter. It is apparent from a mere reading that what I said then is not in the least opposed to what I recently wrote in my communication. They are all part of my reasons for opposition to the Neely Bill. I have not changed in my views to the Bill, although further consideration of it makes me realize even more fully how deliberately vicious it is.

"I said in my letter of March 10th that the Neely Bill, particularly in its unfair and unworkable synopsis provisions, will prevent the selling of motion pictures before they are finished. Of course, I know that you question that, and a lot of other people who never made a motion picture or wrote a script in their lives are also denying it before the exhibitors of the country, but I repeat it here again. Of course I did not say differently at the hearings, and the portions of my statement quoted in your bulletin do not indicate that I said differently.

"I said then that I preferred the English Law to the Neely Bill and that if a bill were passed which prohibited both the distributors and the exhibitors from selling or buy-

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MYERS TO KENT

April 1, 1938

"Dear Mr. Kent:

"I have received yours of the 31st ultimo and appreciate your frankness in writing as you did.

"The Allied bulletin of which you complain was much kinder in its references to you than your letter was in its references to the leaders of this Association, and some of the passages were even complimentary. True, it quoted passages from your testimony before the House Committee on Interstate Commerce which seemed (and still seems) to be inconsistent with statements made in your letter to the exhibitors. The bulletin quoted your exact words so that all who read them might form their own conclusions. Since when has this become an unfair method of debate? It seems to me that if, at the hearing, you had felt that the Neely-Pettengill Bill would, in effect, compel the selling of completed pictures, singly, after preview, you would have said so instead of advising the committee that a bill which would expressly provide for that method of selling would be satisfactory to you.

"You now place a different interpretation on your words; but we did not ask anyone merely to accept our version, we reproduced your statement from the record.

"It ought to be clear by now that what I am against is **compulsory** block booking, under which the distributor determines not merely what he shall sell but also what the exhibitor shall buy. I am not against selling and buying in wholesale lots so long as the exhibitors in buying can exercise a free and informed discretion. I would preserve for the exhibitors and the industry in general whatever economies can be realized through the selling and buying of as many pictures at a time as the buyer sees fit to take. In other words, I would eliminate the word "compulsory"—the coercive element—with a minimum of disturbance to the distribution methods now in force.

"You assert that this position is unfair to the distributor because while limiting his power to force the exhibitor to take his entire output, it would not operate on the exhibitor to require him to buy one picture at a time and thus throw the entire distribution system into the discard and sacrifice whatever economies are inherent in free and uncoerced wholesale selling.

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KENT TO MYERS

(Continued from page 3)

ing more than one picture at a time, I would not oppose it. I also stated in my letter to the exhibitors that, in my opinion, the Neely Bill was twice as drastic in its results as the English Law; so where is the inconsistency or the contradiction? I did in the quoted portions of cross-fire colloquy with Mr. Pettengill point out that the English Law on the issues of block booking and morals was fairer to the distributors than the proposed Neely Bill.

"As you know, the English Law has nothing to do with selling pictures in groups. It makes it illegal for either the distributor or the exhibitor to contract for a motion picture before it has been tradeshown. You also well know that the English Law makes no attempt to go beyond the barring of pictures being sold before they are tradeshown. It does not attempt to interfere with price structure, as the Neely Bill does.

"I said that such a law was fairer than the Neely Bill which provides that an impossible synopsis and statement concerning the treatment of "vice, crime and sexual passion" must be given to each exhibitor whether the picture has been tradeshown or not. I said too that such a law was fairer than the Neely Bill which, supposedly for moral reasons, prevents a distributor from quoting prices and therefore from selling pictures in groups. Again there is no inconsistency.

"It is my firm belief that you, yourself, are not anxious to kill block booking because you have always tried to preserve the principle of the wholesale price attached to the individual picture. In other words, you want to strangle block booking on one hand but have the benefit of a wholesale price on the other. And I repeat again that as far as I am personally concerned—and I am not speaking for any other company—that if this Bill simply stated that pictures should be sold hereafter one at a time and bought hereafter one at a time, I would not oppose it.

"I said at the hearings and I said in my letter to our exhibitor accounts that I thought that our company could survive a bill which required pictures to be sold only after they are made. I stated at the hearings that this would impose additional hardships upon distributors and exhibitors because of different conditions here than in England. I said at the hearings that individual film rentals in England are considerably larger than they are in the United States.

"In addition, you have held up the moral issue for years as a prime reason why Congress should pass this legislation, refusing to recognize or concede the improvement and progress that has been accomplished in raising the moral standards by the organized industry. If you mean sincerely what you have said in this regard, why should you object to imposing the same penalties of fine and imprisonment to prohibit any exhibitor from buying and booking any picture until he has seen the picture screened and really knows what it is all about?

"You must be well aware of the fact that no one can write a synopsis of a picture months in advance of its production that you, as a lawyer, can't attack afterwards as inaccurate. And the Neely Bill does not require, as you argue, under penalties of fine and imprisonment on the wholesale distributor, that he furnishes just "a synopsis," but rather he must furnish "the synopsis required by section 4." That section specifies "a complete and true synopsis of the contents of such film" including "an outline of the story, incidents, **and scenes** depicted or to be depicted, and a statement describing the manner of treatment of **dialogs** concerning **and scenes** depicting vice, crime, or

(Continued second column, page 14)

MYERS TO KENT

(Continued from page 3)

"While I have given thought and study to the motion picture business for more than twenty years (my first experience was in the Motion Picture Patents Co. Case), I have not, as you point out, had an experience comparable to yours; but I am still able to regard the practices of the industry objectively and I feel that I have as deep an interest in the welfare of the business as anyone engaged in it. I would not, no matter what the provocation, advocate any measure by way of retaliation against any person or group in the industry which would unduly burden the industry, unduly disrupt its normal operations, or put anyone out of business. Let us test out, in the light of these principles, my advocacy of the Neely Bill and your advocacy of a bill which would permit:

- (a) "The selling of only one picture at a time, and
- (b) "The buying of only one picture at a time,
- (c) "After completion, and
- (d) After preview at exchange headquarters, to which, according to your letter, you would now add,
- (e) And requiring the exhibitor to publish a synopsis of each picture in his local paper.

"Well, the jury now has before it the kind of bill that you, with your broad experience would accept, and the kind of bill that would please me, and I haven't much doubt as to the verdict. You characterize the Neely Bill as "deliberately vicious," but it is the mildest proposal that has ever been offered to cure the evil of compulsory block booking, and if there is any viciousness in it (which I deny) it certainly was not deliberate. Can you say as much for your proposed law? And since, throughout your letter, you impute insincerity to me and the other supporters of the Neely Bill, why do you not get this issue out into the open by offering your proposal as an amendment to or substitute for the Neely Bill so that the exhibitors can choose between them?

"In my efforts in behalf of the independent theatre owners I have had the constant advice and support of exhibitors who have spent their entire business careers in operating theatres. They understand the problems from the buyer's side quite as well as you do from the seller's angle. In a recent discussion the question was seriously raised whether you, as the professed friend of the exhibitors, really felt that it was right (a) to enforce compulsory block booking in any case; (b) to enforce it against some and not against others; (c) to sell to some on a selective basis and to deny the same privilege to others; (d) to sell on a contract which specifies only production numbers or groups of pictures without mention of titles, stars and stories; (e) to solicit contracts on the basis of lurid advertising and worksheets while at the same time stipulating that these shall be no part of the contract; (f) to utilize all the high-price categories before the end of the contract period and then fail to deliver the full quota of pictures in the low-price categories; (g) to refuse to deliver pictures featuring box-office stars which were included in the worksheets and completed or capable of being completed during the contract term and using them as inducement in soliciting contracts for the ensuing year; (h) to enforce compulsory block booking as to mediocre and poor pictures and then skim the cream from the blocks by road-showing pictures or designating them as specials?

"Surely there are none who will challenge the exhibitors' complaint that all of the above methods have been employed by some of the major distributors, that all distributors have employed at least some of these methods, or that, taken together, they constitute a vicious system which can not in good conscience be defended.

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'BATTLE OF BROADWAY' FAIR SLAPSTICK COMEDY

Rates ●● + for action houses; less elsewhere.

—Hollywood Preview—

20th Century-Fox

82 Minutes

Victor McLaglen, Brian Donlevy, Louise Hovick, Raymond Walburn, Lynn Bari, Jane Darwell, Robert Kellard, Sammy Cohen, Esther Muir, Eddie Holden, Hattie McDaniel, Paul Irving, Frank Moran, Andrew Tombes

Directed by George Marshall

20th Century-Fox has here attempted to re-create the famous team of Sergeant Quirt and Captain Flagg under different names. That it is not entirely successful may be attributed to the lightweight story and lack of the strong action element which was so vital to the old series. Hence this is one long session of slapstick with McLaglen and Donlevy, his now partner, fairly killing themselves in

their efforts to be funny. The fact that a fairly representative preview audience enjoyed their antics enormously would seem to indicate, however, that it will get above average grosses in spots where they like rough and tumble comedy. Mark BATTLE OF BROADWAY down as a good general patronage comedy, which will click best with male and juvenile audiences.

When Raymond Walburn, a wealthy factory owner, discovers his son Robert Kellard is engaged to marry an actress, he sends McLaglen and Donlevy to New York to break it up. Kellard introduces Louise Hovick as his fiancée, although Lynn Bari is actually the girl. The pals attempt to break up the "match" by each stepping forward to win Miss Hovick's affections. When Walburn receives the bills for their courting he flies to

New York, and falls in love with Miss Hovick himself. McLaglen, Donlevy and Kellard attempt to prevent their planned marriage by forcing Walburn into a health home. Eventually he is reunited with Hovick for a fast slapstick finale.

The outstanding member of the cast is unquestionably Louise Hovick. The gal is an exceptional actress with a wealth of beauty and personality that should carry her far in audience favor. McLaglen and Donlevy give zest to their roles.

George Marshall's direction is for the most part routine slapstick.

AD TIPS: Feature McLaglen and Donlevy. Sell the angle of a team similar to Quirt and Flagg.

HANNA (Hollywood)

'LOVE ON TOAST' FAR FROM APPETIZING DISH

Rates ● + as dualler.

Paramount

65 Minutes

Stella Ardler, John Payne, Luis Alberni, Grant Richards, Kathryn Kane, Isabel Jewell, Wm. B. Davidson

Directed by E. Dupont

LOVE ON TOAST is a screwball comedy that never gets out from behind the eight ball. E. A. Dupont's direction never certain as to whether it should be super-colossal, or just intimate, with result that it is nonsensical

slapstick for the most part. Several song numbers are okeh, but cast lacks draw names and it's definitely a "B" pic. Best it rates is as secondary dualler in cheaper houses. As an introductory film for new blonde star, Ardler, "Toast" hardly gives her much chance to register one way or the other. She's nice to look at, takes some pie-tossing punishment right in her lovely face and seems to have a flare for light comedy, but we'll have to reserve judgment till we see her again.

Ardler is super press agent for a soup company, which has brain storm to put over her product via a "Mr. Manhattan" and "Miss

Brooklyn" contest, to end in nuptials. Payne, the hero, causes Ardler all manner of difficulty, in rebelling at all turns. After an old-fashioned pie-throwing finale, he finally marries Ardler.

Luis Alberni is a stand-out in his familiar sputtering, excitable Italian character. There are a few laughs; but for the most part it is pretty dull despite the attempts of all concerned to make it seem hilarious.

AD TIPS: Sell it as a musical comedy. Restaurant tie-ups are a natural.

PIX.

'MIDNIGHT INTRUDER' ENTERTAINING COMEDY-DRAMA

Rates ●● for naborhood duals.

Universal

68 Minutes

Louis Hayward, Eric Linden, J. C. Nugent, Barbara Read, Sheila Bromley, Selmar Jackson, Nana Bryant, Paul Everton

Directed by Arthur Lubin

This turns out to be a surprisingly charming and fast moving "chain of circumstances" yarn, with Hayward turning in a swell performance. He plays an impoverished race-track handicapper, posing as the reformed wastrel son of wealthy parents, in whose home he becomes the 'midnight intruder.' From Channing Pollock's novel "Synthetic

Gentleman," the screen treatment leans toward the humorous, and director Lubin has gotten plenty out of what might easily have been just another implausible meller. It will completely satisfy those who can be attracted.

Hayward and Nugent, his co-worker, take refuge from a storm in the home of Everton and his wife, Bryant, who are Europe-bound. Servants mistake him for Linden, a son who had been "kicked out" years before. Hayward falls in love with Read, whose father is a judge involved with a political boss and night club owner. The politician is murdered and Linden, the real son, is accused, he had threatened him when he had molested his

show-girl wife. All agree that Hayward's deception should be continued, so that he can help apprehend the real murderer. With the aid of Nugent, this is accomplished, although it results in Hayward revealing his identity. However, Read forgives him; Linden and his wife settle down; while Nugent has found a wealthy widow with a yacht, and they sail away on a world tour for a honeymoon.

Although lacking box-office strength, the entire cast are good in their roles. It should establish Hayward.

AD TIPS: Sell the title and the mistaken identity angle. Feature Hayward as an up-and-coming star.

PIX.

'THE GIRL WAS YOUNG' FAIR HITCHCOCK-DIRECTED MYSTERY

Rates ●● for nabe and action duals.

Gaumont-British

70 Minutes

Nova Pilbeam, Derrick De Marney, Percy Marmont, Edward Rigby

Directed by Alfred Hitchcock

That English master director of suspense, Alfred Hitchcock, has lent his hand to this with fairly gratifying results. That THE GIRL WAS YOUNG does not approach his 39 STEPS is not his fault; the story is below par. Despite the weak material, Hitchcock has turned out an engrossing little film that

builds steadily mounting suspense. The observant spectator is bound to be fascinated by his clever touches and the atmospheric photography. There is enough action and an occasional Hitchcock shock to thrill mystery fans. The dialogue is clear and not too English. THE GIRL WAS YOUNG should get average grosses, or slightly better, where it is sold. It is a splendid dual bill attraction.

Nova Pilbeam, daughter of Percy Marmont, chief constable, becomes enamoured with De Marney, falsely accused of a murder by stupid English police. She aids him to escape. Chase and hide and seek with English cops leads them into many adventures

and to eventual love, after they have traced down all of the clues, which range through such apparently trivial things as a raincoat, a box of paper matches, a broken tea cup, and a man with twitching eyes.

Miss Pilbeam, now an attractive woman, and De Marney compose an engaging romantic team. Acting honors go to Edward Rigby, who makes the most of his itinerant pottery mender.

AD TIPS: Sell Hitchcock as the greatest weaver of movie mysteries. Sell the Excitement and Suspense.

PIX.

'INVISIBLE ENEMY' FAR-FETCHED ADVENTURE

Rates •• — for nabes and action spots.

Republic

66 Minutes

Alan Marshal, Tala Birell, Mady Correll, C. Henry Gordon, Herbert Mundin, Gerald Oliver Smith

Directed by John Auer

Producer-director John Auer had the makings of a grand Bulldog Drummond sort of adventure—but allowed it to go haywire. Outcome—a vague and far-fetched melodrama about some important oil deal and a group of shady international connivers, with none of the facts quite clear. What does rescue INVISIBLE ENEMY from complete failure and actually makes it entertaining at times is the ingratiating performance by Alan Marshal.

This attractive young man displays a Ronald Colmanish flair for smiling and making love in the face of grave danger, and he will prove appealing to both male and female. The menace is in the capable hands of swarthy C. Henry Gordon. Pity more care was not taken with the script! It will get by on its own in action houses, but rates only as secondary dual material in the neighborhoods.

Marshal, impoverished ex-playboy of London, is hired by an English oil syndicate to check the scheme of Gordon, agent for a foreign ring, to obtain possession of the company's fields. Tala Birell, one of his former sweethearts, is now married to Gordon, and Marshal meets her again through Mady Correll, who loves Marshal silently. Gordon invites Marshal to his home, where he intends

to kill him. With the aid of Herbert Mundin, a Scotland Yard man acting as his valet, Marshal outwits his enemy and prevents the anti-British oil deal from being consummated. Gordon kills himself and Marshal confesses his love for Mady.

The cast is superior to its material. Miss Correll is very attractive, as well as capable. Miss Birell and Mundin do well also.

Auer, who is capable of better things, handled several of the action scenes in very slipshod manner. His work is spotty, being alternately topnotch and terrible.

AD TIPS: Sell the title and feature Marshal as a handsome, daring and reckless new adventure star.

BARTON

'RECKLESS LIVING' POOR RACE TRACK YARN

Rates •• — as dualler.

Hollywood Preview

Universal

65 Minutes

Robert Wilcox, Nan Grey, Jimmy Savo, William Lundigan, Frank Jenks, Harry Davenport, May Boley, Charles Judels, Harlan Briggs, Eddie Anderson

Directed by Frank McDonald

A cheaply produced comedy of the race track, this will mean little if anything to the average exhibitor or filmgoer. The plot is shallow, the dialogue cumbersome and the romantic conflict practically nil. The saddest aspect of the picture is perhaps the failure

of its makers to utilize the superb comedy talent of Jimmy Savo. For, as seems to be his fate on the screen, the comedian suffers from stupid material and worse direction. Suitable only for dualling in the smaller houses. Action spots can exploit the racing angle.

Yarn casts a group of racing fiends—Wilcox, Grey, Savo, Jenks and Charles Judels—in a boarding house run by May Boley. All are flat broke, but when a hot tip comes in they hock a statue of Boley's husband to get some cash. They lose, but Wilcox unexpectedly gets enough cash to retrieve the statue. Another tip and again the deceased husband finances their bets. This time they click, but Wilcox turns his share of the pro-

ceeds over to blind Harry Davenport, who believes his horse has won, thus enabling him to go to the Old Folks' Home. Nan Grey hears of this and immediately switches her affections from wealthy William Lundigan to Wilcox.

Frank McDonald shows little imagination in his direction of a fairly good cast. Their performances are colorless, lacking the zip and finesse good directing might have given them.

AD TIPS: Sell the title. Dig up all the race track gags, like tip sheet, jockey outfits for ushers, etc.

HANNA (Hollywood)

'CALL OF THE ROCKIES' OKEH WESTERN WITH MUSIC

Rates •• for action and western houses.

Columbia

58 Minutes

Charles Starrett, Iris Meredith, Dick Curtis, Donald Grayson, Sons of Pioneers

Directed by Allan James

Nicely made formula western with music that moves at mile-a-minute clip and has sufficient action for the most ardent western fans. Starrett turns in another of his con-

sistently good performances; Meredith is likeable heroine, who can ride with the best of them, and Curtis, in villain role, makes several fist fights with Starrett the "punch" of the picture. Singing by Grayson and the Sons of Pioneers is above average for Westerns. It has been given careful direction and acting is never overdone. There is riding, shooting, and fist fighting in plenty.

Starrett buys half interest in Meredith's ranch, which Curtis is anxious to foreclose on for realty syndicate employing him. Check

is stolen by one of Curtis' henchmen; Starrett is waylaid and becomes Curtis' prisoner; but Meredith and her ranchmen come to his rescue. After gun-battle in heart of western town, Curtis and his bad men are turned over to sheriff and deeds to ranches that Curtis managed to get by many fraudulent means are returned to rightful owners.

AD TIPS: Sell it as an actionful, singing western.

PIX.

'WHEN G-MEN STEP IN' OK GANG YARN FOR POP HOUSES

Rates •• for cheaper action spots.

Columbia

61 Minutes

Don Terry, Robert Paige, Jacqueline Wells, Gene Morgan

Directed by C. C. Coleman, Jr.

Cheap action fare, this Columbia quickie will satisfy gang film fans in the sub-run shooting galleries. The action moves fast and

furiously, refusing to be obstructed by illogical story developments. However, those who sit on the edge of their seats for such stuff will find it as thrilling as any epic. Acting and direction are good.

Don Terry, big shot racketeer, has become wealthy in the fake lottery ticket racket. Robert Paige, his brother, is a federal agent and they come into conflict. Jacqueline Wells is a society girl with whom Terry falls in love,

she not knowing his "business." Terry is finally shot in a G-men raid, the tip being given by loyal Paige.

Terry, a powerfully built specimen, lends plenty of punch to his gangster role.

AD TIPS: Action houses should be able to get good returns by plugging the racketeer vs. G-men angles.

PIX

H O L L Y W O O D

By DAVID J. HANNA

ZANUCK CRITICIZES WASTE
... PLEADS FOR QUALITY

In the midst of the current economy whirl which finds nearly every Hollywood studio in an almost unbelievable turmoil, it is somewhat reassuring to note the views of Darryl Zanuck, who, alone of the industry's production chiefs has chosen to approach the industry's present economical problems in a sane and sensible manner. The following consists of excerpts from an inter-office memorandum by Zanuck directed to various department heads of the 20th Century-Fox lot:

"It is needless for me to tell you that the moving picture business today is not in the healthy condition that it has enjoyed for the past several years. There has been a definite slump and drastic decline in theatre receipts throughout the country, and, of course, in many countries throughout the world we have been deprived of any revenue whatsoever, due to wars and political disturbances.

"Today, only the really big hit attractions do business at the boxoffice of the nation's theatres. When times are good, almost every picture, regardless of its individual merit, manages to take in a certain profitable revenue because money is loose and people are inclined to spend; but in days of recession theatres are hard hit and, as a consequence, only the outstanding productions are able to do fine business. Audiences shop and select the picture they like best, instead of attending several theatres each week.

"If all our pictures were like 'In Old Chicago' or 'Happy Landing,' there would certainly be no complaints or cause for alarm, but unfortunately such attractions come very seldom to any one company. Our business is a business of mass production. We release one picture each week, and while it is thrilling to see pictures like 'Happy Landing' and 'In Old Chicago' do a record-breaking business even in a recession, it is deplorable to see other pictures of merit suffer and fall along the roadside.

"Almost every studio in the industry has cut down on production, curtailed expenditures and, to a certain degree, lowered the budget on each individual picture. We have not done this so far. We have not cut one penny off of our budgets. We want to maintain the same standard of quality that has put us at the top.

"We believe we can fight our way out of this recession and maintain the standard and quality of our program as a whole, but in order to accomplish this,

it is essential that we have the honest cooperation of every individual working for 20th Century-Fox, because if we exceed our budget or if we waste money, then it becomes imperative for us to cut our budgets to make up the loss; and, therefore, you, and your product are bound to suffer in the long run. If you want to be associated in the future with the fine type of productions that you have been associated with in the past—if you want to see us strive for quality and improvement—then it is necessary for you to personally recognize the fact that you have got to play ball as you have never played before.

"Many of the expensive habits that we have acquired in the production of pictures during the last several profitable years must be disregarded now. Innumerable times we have gone overboard on expenditures. These are things that must now be eliminated, otherwise we will be compelled by necessity to cut down, and if we cut down, our productions suffer, and this must not happen.

"Executive and department heads must, from this day on, conserve and utilize all of our resources efficiently. The great fault I find today with all studios is that a great majority of the money spent is never reflected on the screen.

"I have never regretted any expenditure that we have made that was visible to the eye, once the picture was shown in the theatre, but it seems that in every department, without exception, we in the picture business are inclined to overdo everything we attempt, and it is the accumulation of innumerable unnecessary expenditures which cause the cost of pictures to soar; and yet today, when prices are almost double, we are getting no more on the screen than we got several years ago.

"If times were good, there would be no complaint, even though waste is always a crime—but today, when actual boxoffice receipts reflect the seriousness of the present business recession, we must get our feet solidly on the ground and recognize at once the necessity for cooperation and a sympathetic understanding of each other's problems.

"Failure on any employee's part to cooperate with you should be reported immediately to my office, as I, for one, do not intend to stand idly by and let any individual force me to curtail the quality of our productions or dim the success we have all enjoyed in the past.

DARRYL ZANUCK."

PRODUCTION RECORD

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.

COLUMBIA

CRIME TAKES A HOLIDAY

Shooting started—March 23

Action

Cast: Jack Holt, Marcia Ralston, Russell Hopton, Douglass Dumbrille, Thomas Jackson, Billie Van Every, John Wray, William Pawley, Harry Woods, George Anderson, Matty Fain, Arthur Hohl, Hal Price, Paul Fix, Hal Taliaferro

Directed by Lewis D. Collins
Story: Holt is an honest and efficient district attorney who faces a blank wall in an investigation to identify the chief of a gang of racketeers preying upon the small merchants of the town. He is eventually revealed to be Douglas Dumbrille, the city's respected banker. Holt meanwhile is fostering a romance between Marcia Ralston and Russell Hopton.

SWINGTIME IN THE SADDLE

Shooting started—March 28

Western

Cast: Charles Starrett, Iris Meredith, Bob Nolan, Dick Curtis, Pat Brady, Ed Le Saint, Edmund Cobb, Art Mix, Ernie Adams, John Tyrell, Jack Rockwell, George Chesebro, Sons Of The Pioneers

Directed by Sam Nelson
Story: Revolves around the efforts of Charles Starrett to purchase a ranch which is used by Dick Curtis as a hide-out for stolen cattle. Iris Meredith provides the romantic interest.

STATE PATROL

Shooting started—March 28

Action

Cast: Robert Paige, Jacqueline Wells, Robert Middlemass, Arthur Loft, Al Bridge, Eddie Foster, Ann Doran, George McKay, Eddie Laughlin

Directed by C. C. Coleman, Jr.
Story: When Robert Middlemass, president of a great oil refinery, refuses to raise prices, competitors wage war on him, wrecking his stations, hijacking his trucks and attempting to blow up his plant. State trooper Robert Paige is enlisted to aid him, which he does. He also wins the affections of Jacqueline Wells, the oil mogul's daughter.

IN PRODUCTION

5/26—HOLIDAY (Issues March 12, 26).

RECENTLY COMPLETED

SECRET OF TREASURE ISLAND, Serial (Issue Feb. 26) . . . 4/20—**THERE'S ALWAYS A WOMAN** (Issues Jan. 15, 29) . . . 4/18—**FLIGHT INTO NOWHERE** (Issue Jan. 29) . . . 3/24—**THE LONE WOLF IN PARIS** (Issue Dec. 18) . . . 3/31—**WHEN G MEN STEP IN** (Issue Dec. 4) . . . 4/30—**CALL OF THE ROCKIES** (Issue Jan. 15) . . . 3/7—**ROLLING CARAVANS** (Issue Dec. 18) . . . 4/25—**EXTORTION** (Issue Dec. 4) . . . 5/12—**LAW OF THE PLAINS** (Issue Feb. 26) . . . **STAGE COACH DAYS** (Issue Feb. 26) . . . 4/11—**OVERLAND EXPRESS** (Issue Feb. 26).

TITLE CHANGE

5/5—**THE MAIN EVENT**—Changed from CRIME OF THE YEAR (Issue Dec. 18).

GRAND NATIONAL

THE WINDY WIND HORSEMAN

PARAMOUNT

SING YOU SINNERS

Shooting started—March 31

Musical

Cast: BING CROSBY, FRED MACMURRAY, Donald O'Connor, Erin Drew, Elizabeth Patterson

Directed by Wesley Ruggles
Story: Three brothers, Crosby, MacMurray and O'Connor, are excellent singers, but hate warbling. Therefore, to support the household MacMurray is forced to work while Crosby stays home. This prevents Fred from marrying Erin Drew, and causes a rift between himself and Crosby. The latter eventually homes in on Los Angeles, where through a fluke he cleans up on the horses. So much so that he gets enough money together to buy a swap shop. He sends for his family but by the time they arrive he is broke again. Chiefly because of the boys' mother, Elizabeth Patterson, things are worked out and Fred marries Miss Drew.

IN PRODUCTION

THE TEXANS (Issues Feb. 26, Mar. 26) . . . SPAWN OF THE NORTH (Issue Mar. 26).

RECENTLY COMPLETED

TROPIC HOLIDAY (Issue Jan. 29) . . . COCOANUT GROVE (Issue Jan. 29) . . . 5/13—**PROFESSOR BEWARE** (Issue Dec. 4) . . . 5/27—**YOU AND ME** (Issue Jan. 29) . . . 5/6—**STOLEN HEAVEN** (Issue Jan. 1) . . . 4/15—**HER JUNGLE LOVE** (Issue Nov. 29) . . . 4/29—**COLLEGE SWING** (Issue Nov. 20) . . . 4/22—**HEART OF ARIZONA** (Issue Nov. 6) . . . 4/1—**TIP-OFF GIRLS** (Issue Jan. 15) . . . EAR, EAR, 9 JUSTICE (Issue Dec. 18).

TITLE CHANGE

5/20—**HUNTED MEN** Changed from CRIME GIVES ORDERS (Issue Feb. 26).

REPUBLIC

GANGS OF NEW YORK

Shooting started—April 1

Action-melodrama

Cast: Charles Bickford, Ann Dvorak, Alan Baxter, Wynne Gibson, Harold Huber, John Wray, Maxie Rosenbloom, Willard Robertson, Robert Glecker, Jonathon Hale, Fred Kohler, Sr.

Directed by James Cruze
Story: Bickford plays a dual role, that of an officer and a notorious gangster. The gunman, although in jail, has successfully run his activities, via short wave radio. Just as he is about to be released, Bickford takes his place and successfully impersonates the crook, thus allowing the law to track down the gang and end its activities. Ann Dvorak is the sister of a member of the gang whom Bickford rehabilitates.

RECENTLY COMPLETED

FIGHTING DEVIL DOGS (Issue March 26) . . . 4/15—**UNDER WESTERN STARS** (Issue March 26) . . . ROMANCE ON THE RUN (Issue March 26) . . . 4/11—**OUTLAWS OF SONORA** (Issue March 12) . . . 2/21—**HOLLYWOOD STADIUM MYSTERY** (Issue Jan. 15) . . . 4/11—**CALL OF THE YUKON** (Issue March 12) . . . 3/29—**INVISIBLE ENEMY**

BATTLE OF BROADWAY (Issue March 12) . . . TRIP TO PARIS (Issue Feb. 12) . . . 4/1—**ISLAND IN THE SKY** (Issue Jan. 29) . . . 3/25—**MR. MOTO'S GAMBLE** (Issue Jan. 15) . . . 4/8—**RAWHIDE** (Issue Jan. 29) . . . 6/3—**JOSETTE** (Issues Jan. 1, 15) . . . 2/25—**LOVE ON A BUDGET** (Issue Dec. 4) . . . 5/20—**RASCALS** (Issue Jan. 1).

TITLE CHANGE

SPORTING CHANCE—Changed from RACING BLOOD (Issue March 26).

UNITED ARTISTS

W A N G E R

ALGIERS

Shooting started—April 1

Romantic-drama

Cast: CHARLES BOYER, Hedy La Marr, Alan Hale, Joseph Calista, Gene Lockhart, Charles D. Brown, Nina Coeshetz, Joan Woodbury, Johnny Downs, Stanley Fields, Bert Roach, Ben Hall

Directed by John Cromwell
Story: Charles Boyer, head of a band of outlaws, resides in a certain section of Algiers where the law is powerless to apprehend him. Hedy La Marr is used as a tool to lure him from his hideout, but falls in love with him instead.

To be released on 38-39 program.

RECENTLY COMPLETED

THE ADVENTURES (Issue Feb. 26).

UNIVERSAL

THE RAGE OF PARIS

(Other details issue March 26)

Story: Danielle Darrieux plays a French girl who comes to America posing as a smart sophisticate, but who is actually a naive young girl. She meets and falls in love with Douglas Fairbanks, Jr., although Louis Hayward resolutely pursues her. The two men are firm friends, which adds to the ramifications, but the young girl chooses Fairbanks. Helen Broderick revolves around the edge of the story teaching Darrieux how to handle American men.

AIR DEVILS

Shooting started—March 23

Action

Cast: Dick Purcell, Beryl Wallace, Larry Blake, Mamo Clark, Charles Brokaw

Directed by John Rawlins

Story: When the enlistments of Dick Purcell and Larry Blake expire in the United States Marines, they join the native constabulary. Here they aid in quelling a native outbreak. Purcell has a romance with Beryl Wallace.

Produced by Trem Carr

(Completed)

Shooting started—March 31

Western

Cast: **KEN MAYNARD**, Joan Barclay, Bill Griffith, Kenneth Harlan, Joe Girard, Roger Williams

Directed by Robert Hill

Produced by Max Alexander
Story: Ken Maynard succeeds in preventing a group of ranchers from losing their property to a grasping banker, who knows the land contains oil.

METRO-GOLDWYN-MAYER

SHOPWORN ANGEL

Shooting started—April 1

Drama

Cast: **James Stewart**, Margaret Sullivan, Walter Pidgeon

Directed by H. C. Potter

Produced by Joe Mankiewicz
Story: Stewart, a young Westerner, soon to leave for war in France, is knocked down by a car belonging to showgirl Margaret Sullivan. A policeman orders her to give him a lift to the ferry, where he is to join his regiment. The other soldiers are given the impression that he knows her well. Thus on their next leave they suggest that Stewart call on Miss Sullivan. She is kind to him and he falls in love with her. This brings complications, as she has been having an affair with Walter Pidgeon. Eventually she falls in love with him, they marry. When he finally leaves for France she stays behind, a completely changed personality, to wait for him.

HOLD THAT KISS

Shooting started—March 29

Comedy

Cast: **Dennis O'Keefe**, Maureen O'Sullivan, Fay Holden, Mickey Rooney, Frank Albertson, Ruth Hussey

Directed by Edwin L. Marin

Produced by John Considine, Jr.
Story: O'Keefe and O'Sullivan fall in love, each believing the other to be socially prominent. Their romance builds with the natural complications arising from such a situation—when finally comes the disclosures which brings them to their senses, to realize their positions make no difference.

IN PRODUCTION

5/20—YELLOW JACK (Issue March 26) . . . 6/3—THE TOY WIFE (Issue March 26) . . . LORD JEFF (Issue March 26).

RECENTLY COMPLETED

5/6—THREE COMRADES (Issue Feb. 12) . . . 4/22—TEST PILOT (Issue Dec. 18) . . . MARIE ANTOINETTE (Issue Jan. 15) . . . 4/29—SWISS MISS (Issue Jan. 1) . . . 4/1—PORT OF SEVEN SEAS (Issue Jan. 1).

MONOGRAM

GUNSMOKE TRAIL

(Completed)

Shooting started—March 28

Western

Cast: **Jack Randall**, Louise Stanley, Al St. John, John Merton, Ted Adams, Harry Strange, Kit Guard, Jack Ingram, Al Bridges, Hal Price, Henry Roquemore

Directed by Sam Newfield

Produced by Maurice Conn
Story: When Louise Stanley's father dies, Henry Roquemore is made custodian of the estate. John Merton kills him, then pretends to be the young girl's uncle. Jack Randall arrives in time to save the situation by revealing Merton's nefarious scheme.

RECENTLY COMPLETED

5/11—RENEGADE LAW (Issue March 26) . . . RIDIN' GENT (Issue March 26) . . . 3/23—LAND OF FIGHTING MEN (Issue March 12) . . . 4/6 FEMALE FUGITIVE (Issue March 12) . . . CODE OF THE RANGERS (Issue Feb. 12) . . . ROSE OF THE RIO GRANDE (Issue Feb. 12) . . . 2/16 THE PAINTED TRAIL (Issue Jan. 29) . . . 2/23—PORT OF MISSING GIRLS (Issue Jan. 15).

TITLE CHANGES

*Changed to TWO GUN JUSTICE. **Changed to PHANTOM RANGER.

RKO - RADIO

GUN LAW

Shooting started—March 16

Western

Cast: **George O'Brien**, Rita Oehmen, Ray Whitley, Paul Everton, Ward Bond, Robert Gleckler, Francis McDonald

Directed by David Howard

Produced by Bert Gilroy
Story: O'Brien, a United States marshal, poses as a gunman to track down a gang of outlaws. Rita Oehmen provides the romantic interest.

MUDDLED DEAL

Shooting started—March 23

Comedy

Cast: **Joan Fontaine**, Derrick DeMarney, Cecil Kellaway, Cecil Cunningham, Lillian Bond, Robert Coote, Olaf Hytlen, John Sutton

Directed by Joseph Santley

Produced by William Siström
Story: Joan Fontaine is trapped into breaking up a romance between Derrick De Marney and Lillian Bond. She does so, but falls in love with him herself.

RECENTLY COMPLETED

BLIND ALIBI (Issue March 26) . . . THE SAINT IN NEW YORK (Issue March 12) . . . 4/22—GO CHASE YOURSELF (Issue Feb. 26) . . . 5/13—LAW OF THE UNDERWORLD (Issue Feb. 26) . . . 4/15—VIVACIOUS LADY (Issue Jan. 1) . . . 4/8—THIS MARRIAGE BUSINESS (Issue Feb. 12) . . . 3/18—CONDEMNED WOMEN (Issue Jan. 15) . . . 2/25—NIGHT SPOT (Issue Dec. 18) . . . 5/27—HAVING WONDERFUL TIME (Issue Oct. 9) . . . 3/4—MAID'S NIGHT OUT (Issue Jan. 15) . . . 5/6—JOY OF LIVING (Issue Jan. 1).

20th CENTURY-FOX

THREE BLIND MICE

Shooting started—March 30

Comedy

Cast: **Loretta Young**, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver, Pauline Moore

Directed by William Selter

Produced by Raymond Griffith
Story: When three sisters, Loretta Young, Marjorie Weaver and Pauline Moore, inherit five thousand dollars, they decide to invest it in getting Miss Young a wealthy husband. One girl poses as her maid, the other becomes her secretary. Joel McCrea, the first fish, turns out to be poor, but Loretta loves him, upsetting their plans. Eventually each gets a man, which is, after all, more than they had hoped for in the beginning.

HELLO HOLLYWOOD

Shooting started—April 1

Comedy

Cast: **Jane Withers**, Gloria Stuart, Henry Wilcoxon, Helen Westley, Paula Rae Wright, Claudia Coleman, Pedro de Cordoba

Directed by Herbert I. Leeds

Produced by John Stone
Story: Jane Withers is an orphan being supported in a boarding school by her movie directing uncle, Henry Wilcoxon. She leads her teachers to believe he has sent for her and starts for Hollywood. In the nick of time, too, for Wilcoxon has become a confirmed drunkard and has slipped sadly in the film industry. The youngster with the help of Gloria Stuart, who loves him, succeeds in effecting his rehabilitation.

IN PRODUCTION

ALEXANDER'S RACETIME BAND (Issue Feb. 12) . . . MYSTERIOUS MR. MOTO (Issue March 26) . . . HANDLE WITH CARE (Issue March 26).

RECENTLY COMPLETED

4/29—KENTUCKY MOONSHINE (Issue March 26) . . . LITTLE MISS BROADWAY (Issue Feb. 26) . . . KIDNAPPED (Issue Jan. 15) . . . FOUR MEN AND A PRAYER (Issues Jan. 29, Feb. 12) . . . 4/22

HELL'S KITCHEN

Shooting started—March 22

Drama

Cast: **Victor McLaglen**, Paul Kelly, William Gargan, John Gal-
laudet, Beatrice Roberts, Joe Downing, Frank Jenks, Ed
Gargan, Scotty Beckett, Mickey Rentschler, Dickie Jones,
Tommy Bupp

Directed by Ray McCarey

Produced by Edmund Grainger
Story: Concerns the lives of five people reared together in the slums of New York, whose fierce loyalties endure as the children become grown men and women. McLaglen, Kelly, Gargan, Gallaudet and Roberts are those concerned.

LETTER OF INTRODUCTION

Shooting started—March 23

Comedy-Drama

Cast: **ADOLPHE MENJOU**, EDGAR BERGEN and CHARLIE Mc-
CARTHY, Andrea Leeds, George Murphy, Gail Patrick,
Rita Johnson, Ernest Cossart, Eve Arden

Story: Andrea Leeds comes to New York with a letter to a famous movie star, Adolphe Menjou, who turns out to be her father. Unable to divulge their relationship to her sweetheart, George Murphy, this leads her into various complications, which are eventually ironed out.

IN PRODUCTION

FLAMING FRONTIERS, Serial (Issue March 26).

RECENTLY COMPLETED

5/6—SINNERS IN PARADISE (Issue March 26) . . . 4/15—NURSE FROM BROOKLYN (Issue Feb. 26) . . . 4/22—LADY IN THE MORGUE (Issue March 12) . . . 4/1—LAST STAND (Issue Feb. 26) . . . 4/1—GOODYE BROADWAY (Issue Jan. 29) . . . 3/18—STATE POLICE (Issue Feb. 12) . . . 3/11—CRIME OF DR. HALLET (Issue Jan. 15) . . . 4/8—RECKLESS LIVING (Issue Feb. 26).

WARNER BROTHERS

IN EVERY WOMAN'S LIFE

Shooting started—March 30

Drama

Cast: **KAY FRANCIS**, Dickie Moore, Bobby Jordan, Anita Louise, Bonita Granville, Elisabeth Risdon, Maurice Murphy, John Littel, Bernice Pilot, Sidney Bracey

Directed by John Farrow

Produced by Bryan Foy
Story: Francis plays the mother of four children. She has recklessly spent the money left by her husband and is forced to borrow from the local banker, John Littel, her lifelong friend. This causes a scandal in the small town. This is climaxed when, with the arrival of the children's aunt, Elisabeth Risdon, it is believed that Dickie Moore is actually Littel's child. The other three children go to live with Risdon, but return on Mother's Day to straighten out the complications and allow Francis the opportunity to denounce her gossiping neighbors.

IN PRODUCTION

THE AMAZING DR. CLITTERHOUSE (Issue Mar. 12) . . . BOY MEETS GIRL (Issue Mar. 12) . . . MR. CHUMP (Issue Mar. 26).

RECENTLY COMPLETED

FOUR'S A CROWD (Issue Feb. 26) . . . WHEN WERE YOU BORN? (Issue Mar. 12) . . . GOLD DIGGERS IN PARIS (Issues Jan. 29, Feb. 26) . . . 5/28—WHITE FANNERS (Issue Jan. 29) . . . CRIME SCHOOL (Issue Feb. 12) . . . COWBOY FROM BROOKLYN (Issue Jan. 29) . . . 5/7—TORCHY BLANE IN PANAMA (Issue Jan. 29) . . . 5/14—THE ADVENTURES OF ROBIN HOOD (Issue Oct. 9) . . . PENROD'S DOUBLED TROUBLE (Issue Dec. 18) . . . 5/21—MEN ARE SUCH FOOLS (Issue Jan. 1) . . . 4/21—MYSTERY OF HUNTING'S END (Issue Nov. 6) . . . 4/23 WOMEN ARE LIKE THAT (Issue Sept. 11) . . . 4/6—FOOLS FOR SCANDAL (Issue Nov. 20) . . . LOVE, HONOR AND BE-
HOVE (Issue Dec. 4) . . . DAREDEVIL DRIVERS (Issue Oct. 23) . . . LITTLE MISS THOROUGHBEED (Issue Feb. 12).

'STATE POLICE' ROUTINE STATE TROOPER MELLER*Rates •• for action houses.*

—Hollywood Preview—

Universal

60 Minutes

John King, William Lundigan, Constance Moore, Larry Blake, J. Farrell MacDonald, David Oliver, Ted Osborn, Pierre Watkin, Guy Usher, Charles Wilson, Eddy Waller, Sam Flint

Directed by James Rawlins

With the exception of its locale, which is the Pennsylvania coal mines, there is nothing original about this unpretentious offering glorifying the state troopers. Strictly to for-

mula, it concerns itself with the familiar conflict of romance vs. the devotion to duty. However, there's enough fast fighting and plenty of thrills to meet the requirements of most action fans. This will slip by in that category.

Lundigan, son of Pierre Watkin, is sent by him to join the state police under the care of Sergeant John King. His first move is to make a play for King's fiancée, Constance Moore. Larry Blake, a gangster, moves into the coal business, which brings him and his gang into conflict with the state police. When he kills a miner there is open warfare, during which King causes Lundigan to appear a hero in

his father's eye. The racketeers are forced from the area and King wins back the love of Miss Moore.

King endows his role with vigor and manliness. Lundigan is excellent, while Constance Moore adequately handles the romantic element.

Rawlins' direction clicks best in the melodramatic and action sequences.

AD TIPS: Plug the State Trooper angle. Feature as an expose of racketeering in the coal mines.

HANNA (Hollywood)

'ROLLING CARAVANS' SATISFACTORY WESTERN*Rates •• for action houses.*

Columbia

61 Minutes

John Luden, Eleanor Stewart, Harry Woods, Lafe McKee, Buzz Barton, Tuffy

Directed by Joseph Levering

Another satisfactory western from Columbia. For added interest this one has clever performance by a well trained dog, Tuffy, and a good kid performance by Buzz Barton. Several "cowboy song" numbers are rendered nicely by un-named band of yodeling musi-

cians, spacing the rest of semi-historical pic, which is all action.

McKee, son Barton and daughter Stewart, join rest of western community in dash for homesteads in newly opened "government strip." McKee is leader of marauding band preying on early arrivals for the "land rush." They learn of McKee having a "treasure map" showing location of choicest parcel of land on the new strip. Foiled by timely arrival of Luden in their attempt to rob McKee, Barton and Stewart, the bad men finally get possession of the map, but are again foiled by

Luden and are turned over to government authorities. Tuffy, the dog, aids in Dood's apprehension.

Cast all give satisfactory performances. The dog, Tuffy, stands out in tricks he performs. Land rush scenes reminiscent of "Cimarron" and someone deserves credit for a swell editing job.

AD TIPS: Sell it as a historical western. For added Saturday matinee pull mention dog and kid.

PIX.

'ARSON GANG BUSTERS' FIRE DEPARTMENT THRILLER FOR KIDS*Rates •• — for action duallers.*

Republic

62 Minutes

Bob Livingston, Rosalind Keith, Warren Hymer, Jack LaRue, Jackie Moran, Selmer Jackson

Directed by Joe Kane

This will get by solely in action houses and as a dualler for the Saturday matinee trade.

Fire thriller has very juvenile plot; a fair cast, but weak acting; and has hardly been given a production up to recent Republic standards. Dubbed in fire scenes are poor; while studio stuff looks like the 'fake' it is. It's for the kids all the way. Bob Livingston is much happier in the saddle than here.

Livingston, fireman, poses as arsonist to round up gang headed by city's leading insurance man. Keith is newspaper woman,

whom he loves. Moran is dead chief's kid, whom Livingston and Hymer are raising. LaRue is boss arsonist's head stooge and Jackson is Fire Marshall. Need we add that Livingston accomplishes all he sets out to do; but not without the aid of kid, Moran.

AD TIPS: Sell Livingston in new type of role. Tie up with fire department.

PIX.

'PENROD'S DOUBLE TROUBLE' A WEAK JUVENILE YARN*Rates •• — for duals and kid shows.*

—Hollywood Preview—

Warner Brothers

60 Minutes

Billy Mauch, Bobby Mauch, Dick Purcell, Gene Lockhart, Kathleen Lockhart, Hugh O'Connell, Charles Halton, Bernice Pilot, Jackie Morrow, Phillip Hurlic

Directed by Lewis Seiler

To house the talents of the rapidly matur-

ing Mauch Twins, Warners have concocted a childish and implausible yarn of mistaken identity which fails to register along any lines. The script has been crudely written, the production is obviously "quickie," and the performances listless. For secondary duty only in the family spots.

When Penrod (Billy Mauch) disappears, Hugh O'Connell, a carnival sharpster, passes off his young assistant, Bobby, as the missing

boy. The ruse works—but just as O'Connell is on the verge of collecting the reward, Billy returns. He is shunted off to a mysterious house, but is eventually rescued by his young friends headed by Bobby.

Gene Lockhart's portrayal of the boy's father is excellent. As for the Twins, they are too awkward for screen work at this time.

Seiler's direction is dull and routine.

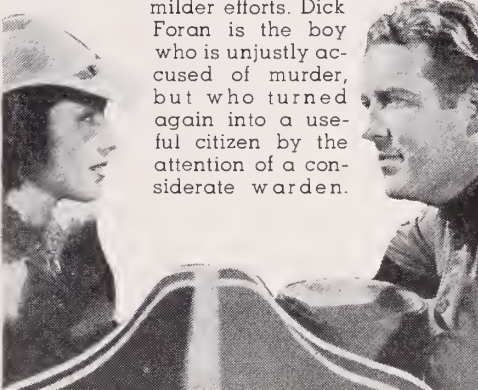
HANNA (Hollywood)

HONEST . . . IMPARTIAL REVIEWS YOU CAN TRUST

THERE'S ALWAYS A WOMAN . . . It seems that Columbia has pulled another gay comedy out of the hat, if one may believe the reviews on **THERE'S ALWAYS A WOMAN**. Joan Blondell proceeds to operate her husband's (Melvyn Douglas) detective agency, when he quits to join the district attorney's staff. When they oppose each other in attempting to solve a murder mystery, reports say that the laughs come rather fast. Mary Astor, Frances Drake and Jerome Cowan are in the cast. It opens at the Radio City Music Hall soon.



OVER THE WALL . . . Les Freres Warner, specialists in prison films, have again joined hands with prison warden and authority Lewis E. Lawes. Result: **OVER THE WALL**, called by most of the critics one of WB's milder efforts. Dick Foran is the boy who is unjustly accused of murder, but who turned again into a useful citizen by the attention of a considerate warden.



ROSE OF THE RIO GRANDE . . . The colorful and actionful story of old Mexico in the days when the aristocracy and the peons were at civil war. Drama, adventure and hot-blooded romance are the ingredients of this Monogram film. John Carroll, who sings and duels with equal adeptness,

is the creole-American lover and adventurer. Movita is the lovely Mexican gal. Antonio Moreno, of the old days, returns in a heavy role.



What the Newspaper Critics Say

BLUEBEARD'S EIGHTH WIFE

(Paramount)

"... It's not a bad comedy ... a few arid and barren stretches that even Lubitsch could not make yield light comedy ..."

Nugent, N. Y. TIMES

"... Delightfully amusing ... Very little of the Lubitsch touches ... An engaging comedy ..."

Barnes, NEW YORK HERALD TRIBUNE

"... A neat piece of picture making in the things that count, namely, laughs ... One of the merriest comedies of the month."

Winsten, N. Y. POST

"... Funny, cheerfully witty and footloose entertainment ... Immediately goes on your list of films which must be seen ... Cast is superb ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Much of it is funny, but it does go on and on ... An adult production and single-mindedly on s-e-x ..."

H. T. M., PHILA. LEDGER

THE DIVORCE OF LADY X

(United Artists)

"... Has a great deal of refreshing charm ... A welcome relief after the screwball comedy cycle ... Strikingly different ..."

Barnes, N. Y. HERALD TRIBUNE

"... Swell fun, an urbane, witty, superbly played and directed entertainment ... Alert, continuously amusing, in short, it is jolly make-believe ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Not so fast nor so clever as it might have been ... Miss Oberon miscast. It's like asking Garbo to do a Carole Lombard act ... Sorely lacks pace ..."

H. T. M., PHILA. EVENING LEDGER

"... Nimble-witted ... Its lines are bright ... A gay and urbane comedy jauntily played."

Nugent, N. Y. TIMES

TIP-OFF GIRLS

(Paramount)

"... Action, cold-blooded killers, suspense, climax ... This outdoes itself ... An unusually good cast ... It really grips you ..."

Winsten, N. Y. POST

"... Cops-and-robbers melodrama—nothing classy, just bang, bang, bang! ... A good B-plus action picture ..."

B. C., N. Y. TIMES

"... Highly dramatic exciting story ... Fast and furious with satisfactory acting."

Boehnel, N. Y. WORLD-TELEGRAM

"... Diverting and exciting ... Thrilling pulp movie."

R. W. D., NEW YORK HERALD TRIBUNE

OVER THE WALL

(Warner Bros.)

"... The best it can give you is a good laugh, which was not intended ... The silliest prison ever seen in the movies ..."

Winsten, N. Y. POST

"... The lightest stretch we ever did in a Warner Brothers prison picture ... No machine guns, no sirens, not even a wall ..."

B. R. C., N. Y. TIMES

"... Directing is as slow paced as the narrative ... Too stereotyped to make it an entertaining melodrama ..."

Barnes, N. Y. HERALD TRIBUNE

"... A fast-moving, action-packed meller ... Generally entertaining ..."

Finn, PHILA. RECORD

THE RAT

(Imperator)

"... Never once rises above being mediocre melodrama ... Plenty of synthetic excitement to provide some sort of reason for its having been filmed ..."

Thirer, N. Y. POST

"... So well acted and directed that it succeeds in surmounting the handicap of its long-winded story and emerges as first-rate en-

tertainment ... Succeeds in holding one's interest from beginning to end ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A pitifully bedraggled romantic melodrama which presumably has its origin in the Paris underworld ... There are moments when the whole thing might be taken as a deliberate spoof ..."

B. R. C., N. Y. TIMES

THE CRIME OF DR. HALLET

(Universal)

"... A picture of more than passing interest ... Josephine Hutchinson's performance is engaging ..."

Thirer, N. Y. POST

"... A serious, well directed drama ... Enough excitement to give fair amount of entertainment ..."

R. W. D., NEW YORK HERALD TRIBUNE

"... A great deal of atmosphere ... Never actually exciting ... Class B Direction ..."

B. R. C., NEW YORK TIMES

ARSENE LUPIN RETURNS

(M-G-M)

"... A top-drawer cast gives a drawing-room flavor to what otherwise would be a routine story ... Perfect cast."

H. T. M., PHILA. EVENING LEDGER

"... It's mystifying, humorous, a little confusing in spots, and set against dressy Metro backgrounds ..."

Thirer, N. Y. POST

"... A story that is more confusing than mystifying ... Suspense isn't nearly as terrific as it should be to make the film a class A melodrama ..."

Carmody, WASH. EVENING STAR

HAWAII CALLS

(RKO-Radio)

"... The best of the Breen pictures ... Plenty of laughs not to mention a tear or two ... Sparks is funnier than he's been for years ..."

Reel, CHICAGO AMERICAN

"... An amusing adventure ... Laughs ..."

Finn, PHILA. RECORD

"... The youthful warbler is well adapted to the film ... Bobby sings with more precision than John McCormick ... The plot won't bother you much ..."

G. G., PHILA. LEDGER

KING OF THE NEWSBOYS

(Republic)

"... Artless, the story is not likely to shock the conservative movie mind with its newness ... Class B ..."

B. R. C., NEW YORK TIMES

"... Only fair-to-middling entertainment ... Cast good, handicapped by a feeble and fumbling script and some loose direction."

Boehnel, N. Y. WORLD-TELEGRAM

"... The acting is worthy of the story, and vice versa ... Fast-moving, sensational and cut to the reality specifications of a pulp-magazine story ... Aimed at the commercial field ..."

Winsten, N. Y. POST

"... A touch of screw-ball comedy, a tinge of melodrama and an overdose of romance ... It must stand as entertainment, nothing else ..."

R. W. D., NEW YORK HERALD TRIBUNE

THE PORT OF MISSING GIRLS

(Monogram)

"... Third rate underworld fodder ... Only a few have some idea of what acting is all about—the others are pretty terrible ..."

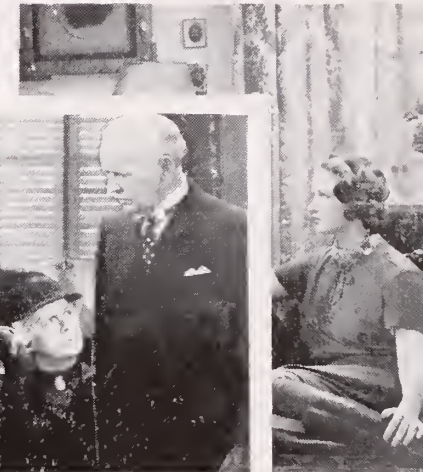
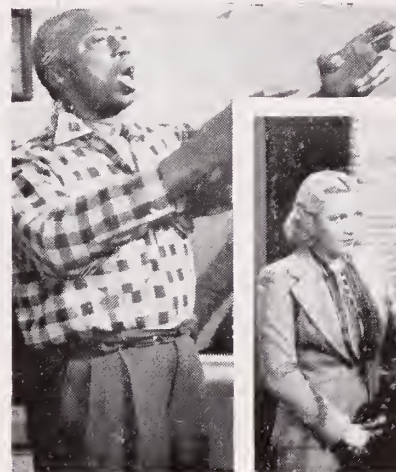
Boehnel, N. Y. WORLD-TELEGRAM

"... A nickelodeon thriller ... Highly improbable ..."

B. C., NEW YORK TIMES

"... As cut-and-dried thriller stuff with dashes of romance and heart-throb it fits the pattern ... Fisticuffs and gunplay and a happy ending."

Winsten, N. Y. POST



THE ADVENTURES OF TOM SAWYER! . . . David O. Selznick has revived Mark Twain's classic of boyhood, plucked a freckle-faced Irish kid from an orphanage and dabbed it with Technicolor. Tom and Huck Finn and Becky and Injun Joe are all here again to stir memories. Kids from six to sixty should find something here to please them. Tommy Kelly, who plays Tom, is being hailed as a "find." It's a United Artists release, of course.

MY OLD KENTUCKY HOME! . . . With the chanting of the famous Negro Hall Johnson Choir affording an appropriate musical background, this story of romance in the South should strike a popular note with lovers of sentimental filmfare. The reviewers liked it. Cast includes Evelyn Venable, Grant Richards, Clara Blandick, Bernadene Hayes, J. Farrell MacDonald and, as stated, the Hall Johnson singers. Monogram produced and releases.



HE COULDN'T SAY NO! . . . Laughs are the aim of this Warner Bros. offering. That fact is made clear by the starring presence of Frank McHugh, and the story, which concerns the statue of the girl he loves—who, incidentally, is the daughter of a senator fearful of political enemies. It all sounds very unimportant, but might be funny, which is the object.



MYERS TO KENT

(Continued from page 4)

"My associates and I have not been greatly concerned by the claims that the Neely Bill would disturb or destroy the price structure of the industry because it would entail pricing on the basis of groups less than the total block. It seems to us that most of the transformation has been already accomplished by the distributors in their own interest in comparatively recent years, because the contracts today provide for separate price groups less than the entire block. The main difference would be that the distributors would have to identify in a binding fashion the pictures offered and this, it now develops, is the main bone of contention. In this connection the practice under the Neely Bill would be more of a restoration than an innovation, although the distributors never supplied the detailed information required by the bill. It is curious that the so-called weaker companies, which you feel will suffer most under this bill, have done less blind selling than the stronger companies and have offered contract forms with the titles of the pictures and stars listed therein.

"It is only natural that, being on opposite sides of the fence, we should differ regarding the proper interpretation of Section 4 of the Bill. You say that no one can write a synopsis of a picture months in advance that I, as a lawyer, can't attack afterwards as inaccurate. I say that if the distributor supplied a **bona fide** synopsis which contains no statements that are knowingly false, he is immune from prosecution. As to the large percentage of pictures based on books, plays, stories, etc., the problem should be comparatively simple. As to the originals, if planned in advance, the problem should be no different. A workable outline, made in good faith, and with particular attention paid to dialogue and scenes concerning vice, crime, etc., will fill the bill. Your statement, in another place, that the bill will require a foot-by-foot description seems to me to be all out of reason. The word "synopsis" may mean something different to you, but I have been seeing synopses at the beginning of continued stories in magazines for years and they did not seem overpowering.

You are unmindful of the fact that, under the bill, the producers will have a whole year in which to accustom themselves to the new order.

"Now I can not believe that you or the industry are seriously worried about the danger of going to jail or being fined for making knowingly false statements in the synopses to be furnished. However, you may be concerned about the provision which says that if the picture delivered is "substantially different" from the synopsis the exhibitor may cancel the lease as to such film. In no other business in the world can the seller deliver an article other than the one bargained for and require the buyer to accept it. But in the motion picture business the contracts and practices have been skillfully devised to permit of every kind of substitution imaginable. And since this reserved right of substitution fits in so admirably with the vicious system hereinabove mentioned, the distributors cherish it and have opposed any and all suggestions that it be modified or reformed. Whether the position of the distributors or that of the exhibitors in this matter is more selfish is an issue which I will gladly submit to any impartial tribunal.

"But I can not escape feeling that you and your associates are unduly alarmed about the extent to which this privilege of cancellation will be used by the exhibitors. The running time in the theatres is not going to be curtailed and the exhibitors must have pictures. Is it possible that if, in shooting, there are departures from the synopsis made in good faith to improve the quality of the picture and such is the result, exhibitors will want to cancel it because of such departure? If they are going to exercise such privilege, assuming it to exist in any such case, where will they get the pictures with which to operate their

theatres? Throughout the opposing arguments, yours and all others, I find no recognition of the basic fact that under the Neely Bill there will be as many playing days and hours as at the present time which must be supplied from the same sources—or at least until new distributing organizations enter the field.

"You express doubt whether the bill will promote community freedom in the selection of motion picture entertainment. Possibly I might be warranted in saying that one on the distribution end does not have the same opportunity as one on the exhibition end to know about the clubs formed and being formed in all communities to take an interest in the motion picture entertainment offered. On second thought, you should know about this because many were organized, at least encouraged, by the M. P. P. D. A. Of course, the M. P. P. D. A. merely intended that they should be docile groups which would give free advertising and exploitation to the big pictures when they came along. But it was a short cut from this to active boycott of the bad pictures and the exhibitor, under compulsory block booking and blind selling, bore the full brunt of this. The Neely Bill is supported by educational, welfare, religious and civic groups with combined membership running into the millions and these actual and potential movie goers are not supporting the bill blindly. I will tell you very frankly that so far as I have been able to do so I have tried to point out to these groups that it is unfair to hold the exhibitors responsible for what they show and what they do not show when they in fact have no choice, and this has met with a sympathetic response from those groups. In supporting the Neely Bill they know what they want and will know what use to make of it when they get it, and spokesmen for the industry (not including yourself) who refer to them slightly as "dupes" are doing the industry no good.

"While this comes from the shoulder, there is not a grain of malice in it, and I assure you of my very high regard.

"Sincerely yours,
ABRAM F. MYERS."

KENT TO MYERS

(Continued from page 4)

suggestive of sexual passion." You certainly know this as you claim to have helped draft the Bill, and once enacted it is applied by the courts as it is written, as you well know.

"If you are honestly concerned with community selection of motion picture entertainment as a reason for supporting this Bill on the basis of public morals, why doesn't your law under the same criminal penalties require the exhibitor to publish this synopsis in the local newspaper so that the community can know just what the picture is before they pay admission to the theatre to see it? How does the community, so-called, know anything about the synopsis furnished the exhibitor under the Bill?

"There are companies in this industry, however, who cannot afford to take the same position that I am taking with regard to individual selling, and I do not wish to inflict hardships upon producers now struggling to make both ends meet. The argument has been advanced that I should not oppose this Bill because it would probably throw more business our way. That argument is short-sighted. I don't want that kind of business or any business that comes as a result of legislation of this kind.

"I have repeatedly pointed out that there is only one thing in this industry that is paramount, and that is good motion pictures. I have never pretended to be a producer, but I do sympathize with the man who has to make motion pictures as I think it is the toughest assignment we have in the industry and at many times the least appreciated.

"Sincerely,
S. R. KENT."

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

JUDGE McDEVITT's decision banning theatre games in the Palm Theatre case struck the local indie exhibitor fraternity with the force of a bombshell. Those exhibs we contacted varied in their opinions of the ruling's effect on business. Some were panicky, expressing the belief that the loss of the game stimulus would force many theatres to close down. Others were elated, declaring that the spread of games has encouraged the opening and building of unnecessary theatres, so that sections of the city are badly overseeded. There is no doubt, as we see it, that the loss of this revenue producing asset will cut deeply into the grosses of many neighborhood houses. The police will not interfere with the operation of games at least until April 25th, by which date attorneys for the game firms must file an appeal. A further respite might be won if the case is carried to the State Supreme Court and a supersedeas is obtained there. All games, including Lucky, Bango, Bingo, Bank Nite, Ten-O-Win, Sweepstakes, etc. are embraced in the decision . . . The trade is mourning the passing of HERBERT WHITMAN, who collapsed while on the job of managing WB's Earle and died several days later . . . DAVE BARRIST returned unexpectedly a week early from his Near East tour and is loaded with fascinating information and a batch of slides. He hopes to hold a World Premiere showing of the latter soon . . . Barnum & Baily Circus arrives in town May 23rd . . . LARRY DAILY is oh so happy about that new son. Congratulations to the mom and pop . . . The Troc closed Saturday and the Bijou switches to two matinees daily . . . The winners of the Monogram publicity campaign on 'Boy of the Streets' were three Warnerites. 1st Prize, ARTHUR COHN, Queen, Wilmington; 2nd, BILL ISRAEL, Stanton; 3rd, R. KESSLER, Benn. JACKIE COOPER visited SAM ROSEN's exchange to present the awards . . . The Showman's Club hold their first annual dinner dance at the Bellevue-Stratford April 24th . . . PAUL KLIEMAN, of the Pearl, is celebrating a cute new daughter . . . MAE KAPEL and HARRY DRESSLER will say I Do this fall . . . MRS. JOE SILVER is recuperating from a serious operation . . . JOHN GOLDER is getting a big play on 'Dead March,' his anti-war film. The Comerford and Wilmer & Vincent circuits are using it upstate . . . ARMAND CARROL is the busiest architect in these parts these days. He is building the 765 seat Margate for GEORGE WEILAND, to be completed around July 4th; the 1500 seat Strand, Ocean City, for WILLIAM SHRIVER, to be completed about Aug. 1st; and CHARLIE GOLDFINE's new 742 seat Falls, which is scheduled for opening Labor Day. In addition, Carroll recently completed extensive renovations at the Strand, Atlantic City. His style is modern—without being screwy!

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FROM BOSTON
By Bruce

FLOYD BELL, formerly publicity director of the Metropolitan Theatre, is the publicity chief at Suffolk Downs. The M. & P. Theatres missed "the best bet of the day" when they "scratched" him—for FLOYD BELL now ranks among the country's best publicity men. And another great year is in the offing! . . . WALTER LITTLEFIELD, former exhibitor, was being greeted by all his friends in the theatre district the other day after returning from a vacation in the South . . . Right on the heels of sending TIMOTHY O'TOOLE down the line comes word that his former secretary, JOSEPHINE NOLAN, who has worked faithfully and efficiently in the Columbia exchange for the past nine years, has been fired because expenses had to be cut down. The new secretary to I. HARRY RAGOVIN is ANNA KRIM, promoted from the office force . . . BRAD ANGLIER is still suffering from spring fever. At any rate no one has seen him around of late . . . The Salesmen's Dance at the Coconut Grove last Sunday was a complete success . . . NATHAN YAMINS was in town this week busy with his booking and looking forward to ABRAM F. MYERS' visit . . . ABRAM F. MYERS, general attorney for Allied, is scheduled to come to Boston on April 26th. Independent Exhibitors, Inc., are planning a great reception. A luncheon will be held at the Twentieth Century Club. Then it is planned to hold a dinner at a local hotel to which all exhibitors, members and non-members will be invited. A number of other speakers will also hold the floor. An open forum is also being planned after the speeches. Every exhibitor, no matter what his affiliations, should plan to be present on April 26th . . . ARTHUR HOWARD has just returned from Hot Springs, Virginia, after a week's vacation. Returning to the front, so to speak! . . . AL HERMAN, district manager for Universal Pictures, has moved his offices to New York City . . . WHY is it that when an exhibitor refuses, for reasons of his own, to sign a motion picture distributor's contract for pictures, a rumor is immediately spread to the effect that a new theatre is being planned in that exhibitor's territory? A present instance of that near Boston sounds like that old Army game! . . . Condolences to HARRY SMITH, booker at the RKO offices, Harry is certainly having more than his share of woe. He buried his mother last Tuesday and his brother-in-law on Wednesday . . . It is rumored that the Metropolitan Theatre is operating at a profit now that the huge overhead has been cut. However, they must get better pictures or the public's confidence will be shattered . . . One "True Name" bill having been thrown out by the Committee on Legal Affairs, another has been substituted. The present one, requiring real names instead of reel names, was indorsed by the House 78 to 54.

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Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 9

APRIL 23rd, 1938

PRICE, 15 CENTS

LET'S GET BACK TO FAIR PLAY!

For more years than we can remember, the opening of each new film selling season has found the major distributors vying with one another to concoct new schemes for trimming the exhibitors. We have almost been able to see the executives of Paramount or Metro or RKO huddled over their conference tables competing to devise the most inordinate and inequitable sales terms. Perhaps to extract another five percent on two or three pictures, to chisel a couple more preferred playdates, to unload more quickies on their independent customers, or maybe to milk the last dollar from their percentage specials—in brief, to get every possible penny for themselves and leave as little for the exhibitor as he can be forced to accept.

The old question of "how high is up?" is being constantly probed by the majors. And they don't seem to have the answer yet. To the independent theatreman, however, "up," as the distributors apparently conceive it, means out—of business.

We are not entering a starvation plea on behalf of the nation's independents. Nor do we ever delude ourselves into believing that we see a halo floating over their collective head. Our point is to convince the major film chieftains that their tactics are swelling up a tide of exhibitor resentment that will some day overflow into an unstoppable torrent.

The cumulative effect of this annual practice of boosting rentals and tightening terms has been to bring an ever growing

number of theatre owners to the conviction that their only hope of forestalling ultimate strangulation lies in some form of government control of the industry. Allied's fight for passage of the Neely Bill is merely an expression of the determination of thousands of exhibitors not to sit by idly while the film companies stretch their terms so far until they break—the exhibitor's back!

Must it always be so? Aren't there some men of foresight and wisdom in the ranks of the majors, who recognize the need for turning back to policies of decent and equitable business conduct?

Allied holds its important annual convention in Pittsburgh May 17, 18 and 19. Receding boxoffice grosses are worrying the independents and there is bound to be a cry for radical action to force reforms on the distributors.

There is still time, however, for the intelligent film leadership to make an *honest* and *sincere* offer of cooperation to Allied. If these men demonstrated a legitimate desire to abolish the flock of abuses the majors now practice on their independent customers, they would undoubtedly find Allied willing to help wash the dirty linen in the industry's own cellar.

If the majors are satisfied to fight it out in the courts and halls of Congress, they will have hell to pay. For Allied, with justice on its side, **MUST** eventually win its objectives. Make no mistake about that!

MOE WAX.

New PRODUCTION SECTION starts in this issue.
MYERS HURLS 'DICTATORSHIP' CHARGE — Page 2

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

MYERS FLINGS 'DICTATORSHIP'

Following are excerpts from the speech scheduled to be delivered by Abram F. Myers, general counsel of Allied, before the Twentieth Century Club of Boston, Tuesday, April 26th. The title of the address is

'LATEST DEVELOPMENTS ALONG THE MOVIE FRONT.'

The American people have made it clear that they will not tolerate any form of government that smacks of dictatorship. Before such an audience as this, there is no need to inveigh against the evils of a political dictatorship. But I am not so sure that the people have been equally as alert as regards the possibilities of an economic dictatorship in this country. In a few minutes I shall undertake to compare the acts and policies of the Fascist and Communist dictatorships with certain of the acts and policies of the motion picture industry. In doing so, I shall confine myself to statements of fact which independent theatre owners in the audience (I was informed that some would be here) will verify.

As I proceed with this comparison you might consider not only the implications of the unified control of so important a matter to the general welfare as motion pictures, but also what would be the result if all other lines of endeavor were similarly monopolized, so that dictation as to what you might read, eat and wear came to you from remote private agencies and all the remaining independent merchants in your communities were reduced to the status of automatons unable to conduct their businesses to suit your peculiar needs and were controlled and regulated in all matters by those who supply their merchandise.

The indicia of a political dictatorship are:

- (a) Concentration of power.
- (b) Exercise of power for personal aggrandizement.
- (c) Levying of tribute.
- (d) Regimentation.
- (e) Control of the press.
- (f) Use of secret agents.
- (g) Resistance to any assertion of right by the people.
- (h) Discrimination against and suppression of those not in the fold.

1. *Concentration of power.* As already stated virtually all of the quality pictures exhibited in this country are produced and/or distributed by eight great corporations, five of which embody two or more previously competing companies and each of which has numerous subsidiaries and affiliated corporations. All of them have home offices in New York, studios in California and branch offices in each of the 30 odd film exchange centers. Five of these corporations control large chains of theatres, located for the most part, in the cities and larger towns. That a strong community of interest exists among the Big Eight, partly financial, and partly personal, is a matter of common knowledge in the industry.

Perhaps the strongest bond between them resides in the fact that five of the Big Eight control the five largest circuits of theatres. All are anxious that these great circuits play their pictures and it is only natural that A should stipulate to play B's pictures provided B, in turn, contracts to play A's. So long as the producer-distributors confined their efforts to producing and distributing pictures, they vied with one another for the good will and patronage of the exhibitors, and there was no incentive to harass or oppress independent exhibitors as a class. It was not until Adolph Zukor (dominant factor in Paramount) made his forays into the field of exhibition, and the Hays Association was formed to soften the growing competition between distributors, that the major companies began to regard exhibitors as actual or potential competitors and not merely as customers.

2. *Personal aggrandizement.* There has been much publicity concerning the large salaries paid to motion picture stars. Recently published excerpts from the President's press conferences indicate that, in 1933, he requested a deputy administrator of N. R. A. to inquire concerning allegedly unconscionable salaries paid to so-called "immature" persons; meaning, I presume, certain

child actors. For some reason, little or no attention has been given the stupendous salaries paid to the Big Eight executives. It is reported in the trade press that 14 executives of one company have contracts for salaries and percentages of net profits which, it is computed, will aggregate \$4,712,000, or 3.9% of the gross or 31% of the net income of that company. In the language of a song featured in a recent movie, this is "Nice Work If You Can Get It."

3. *Levying tribute.* In the early days of the business, films were leased to the exhibitors on a flat rental basis. The exhibitors, knowing the other items of operating expense, could contract for product with assurance as to how film rentals would fit in with such other items. But under practices that have grown up in the industry an exhibitor, in signing a contract for necessary supplies of film, not only does not have any assurance as to what pictures will be delivered thereunder but actually cannot compute in advance how much he will be required to pay therefor. He does not know what will be delivered because no pictures are identified in the standard form of contract, and this form recites that advertising, oral representations, etc., as to the pictures to be released are not binding on the distributor.

Spokesmen for the industry, defending these practices, are wont to say that it is one of the glories of the business that it has devised a method of distribution which enables it to supply its most costly productions to the smallest theatres at a price they can afford to pay. This, however, is merely an engaging way of saying that the distributors take for their product all that the traffic will bear. Thirty per cent of the gross receipts at a large high admission price theatre naturally will amount to more than the same percentage of a small low admission price theatre, and, as I will later point out, the distributors see to it that as much as possible of the total available patronage is diverted to the high price theatres. But the division bears on the little fellow just as hard as it does on the big fellow; and since there are some patrons who prefer or are compelled to patronize the small theatres the distributors are glad to take their cut of the revenue which they provide and there is no philanthropy involved in it.

As you doubtless know, motion pictures are leased to exhibitors under contracts which require the exhibitor to play whatever pictures are released by the distributor during a stated period—usually a year. This is compulsory block booking. Very little descriptive matter is made available as to the kind of pictures which will be delivered, and even this, as I have already pointed out, is not binding on the distributor. This is blind selling. Now the prices (that is, rentals) to be paid by the exhibitor are fixed in the contract. When business recessions come the producers can and do act promptly to curtail production costs. The newspapers and trade press for several months have carried stories to the effect that no more big pictures are contemplated for the current season and that thousands of studio workers are being dismissed. But the high percentages and flat rentals which the exhibitors stipulated to pay in reliance on the representations made last year concerning the big pictures to be made and delivered are binding on the exhibitors.

4. *Regimentation.* I have already mentioned that pictures are leased by the distributors on a uniform contract. By this I do not mean that the rentals are uniform, only the terms and conditions of the lease. An exhibitor in contracting for films has no choice but to subscribe to this form in its entirety. Under this form the exhibitor is required to accept whatever pictures the distributor sees fit to release, but there is no corresponding obligation on the

CHARGE AT MAJORS IN BOSTON SPEECH

part of the distributor to deliver any specific pictures, or, for that matter, any pictures at all. Among the provisions of the printed form are those (a) requiring advance payment of fixed rentals and payment promptly on the conclusion of the run of percentage rentals; (b) prescribing the time after notice of availability in which an exhibitor must book a picture; (c) fixing the exhibitor's liability for loss of or injury to prints; (d) preventing a subsequent run theatre from advertising a picture prior to or during its exhibition in a prior run theatre; and (e) requiring the exhibitor to assume the burden of all taxes on the delivery or exhibition of films.

These, however, are trivial compared to the terms and conditions which distributors now, in pursuance of their so-called national policies, write into the printed forms. I have already mentioned the method of leasing pictures under an arrangement involving guarantee plus percentage. By insisting on this form of deal the distributor, without any investment in the brick and mortar, forces himself into partnership with the exhibitor who operates the theatre. But this is strictly a limited partnership. It provides for sharing the profits but not for any sharing of the losses. If the picture fails to gross a sufficient amount to cover the amount of the guarantee, the exhibitor must make up the difference. If the picture is successful and the revenue soars, the distributor takes his cut of the overage, frequently on an ascending scale. The problems of overhead, operating cost and taxes are left to the exhibitor to talk over with his pillow in the vigils of the night.

Having thus become a partner in the theatre, the distributor asserts and, by reason of his control of the necessary product, maintains his right to regulate the operating policy of the theatre. As already pointed out, the exhibitor, by reason of compulsory block booking and blind selling, has little or no choice as to the pictures he exhibits. As a partner in the enterprise the distributor insists on establishing minimum admission prices. This not only tends to increase the distributor's share of the gross but also enables him to regulate competition between different theatres in the same competitive area. This power becomes very valuable where the distributor has his own theatres in the zone. Since Saturdays and Sundays are the big attendance days, the distributor insists on the right to designate particular percentage pictures for playing on those days. Thus the exhibitor who has no choice as to what pictures he will play, also is denied any discretion as to the day or days of the week on which he will play them.

Time will not permit nor will the importance justify an account of the manner in which clearance schedules in the various areas were first formulated or how they are now maintained and enforced. Suffice it to say that the clearance conditions are now written into the independent subsequent run exhibitor's contract by the film salesman or exchange manager by direction of the home office or at the dictation of the chain operating the prior run houses and the exhibitor takes it and likes—or, at least, does his best.

5. *Control of the press.* The motion picture business is served by a number of trade papers on which the exhibitors rely for information regarding industry developments. At one time or another most of these were independent and impartial in the treatment of news and in editorial policy. With only a few notable exceptions, these papers are dependent on producer advertising for revenue. In recent years rigid control has been exercised over these publications by withholding advertising from those which do not conform their policies to the desires of the Big Eight. Contracts guaranteeing to the more amenable publishers a stated amount of advertising over a period of years have been negotiated. Recently one admitted editorially that he had been punished by the withholding of advertising because he sided with the exhibitors in a controversy with one of the Big Eight last summer.

6. *Secret agents.* The Hays Association has been most active in the dissemination of propaganda designed to disarm critics of the movies and to circumvent measures which exhibitor and consumer groups have deemed necessary in the public interest. Doubtless all of you, or the organization to which you belong, have

received numerous pamphlets, leaflets and letters from the Hays office against the Neely Bill. To the extent that propaganda efforts have been open and above board, there can be no criticism. But much of the propaganda has been vicious because it has purported to emanate from disinterested sources when it in fact came directly or indirectly from the Hays Office. A report on motion pictures by the Federal Council of Churches of Christ in America, issued in 1931, relates how a well-known clubwoman was employed to carry on a speaking campaign in the interest of the major companies and how she did this ostensibly as an officer of her club without disclosing her connection with the Motion Picture Producers and Distributors of America.

In addition, the Big Eight have been mainly instrumental in maintaining an exhibitors' association, financed by the contributions of the producer-affiliated theatres, which always takes a position antagonistic to that taken by truly independent organizations on every issue affecting the welfare of the independent exhibitors. The United States District Court in Nebraska has characterized that organization as "subsidized by and a subsidiary of" the Hays group. The president of this association, who poses as an independent motion picture exhibitor, spends a large part of his time appearing before legislative committees opposing measures sponsored by the independent exhibitors and welfare groups. It is needless to add that he has spent many weeks in Washington working to defeat the Neely Bill.

7. *Resistance to assertions of public right.* The Hays Association employs a chief of lobbying activities. The efforts of this man and his regular staff are supplemented from time to time by politicians and persons close to the Administration and recruited from whichever party is in power. The slightest intimation of any adverse action by Congress or any State legislature or other department or agency of Government will bring a locust swarm of lobbyists to the scene of action.

Now a word as to the financing of the Hays Association. According to the testimony of S. R. Kent, President of Twentieth Century-Fox, before sub-committee of the House Committee on Patents, his company pays to the Hays Association annual dues amounting to approximately \$100,000. This he said was based on a percentage of the total film rentals collected. He placed the total dues of all members at approximately \$600,000, but added that the exact amount was known to only one man, Mr. Hays. However, assuming that all companies pay on the same basis, three other companies should each pay approximately as much as Mr. Kent's company, and the four remaining members should each pay at least half as much. This would make up the \$600,000 without taking into account the other members, including Erpi (Western Electric), R. C. A., Eastman Kodak and the various producing companies releasing through the Big Eight.

It is idle to speculate what the dues may be, since it is obvious that, in case of need, the resources of the Hays Association in combatting unwanted legislation are practically unlimited.

8. *Discriminatory practices.* Independent theatres, as I have stated, must lease their pictures blindly and in blocks. The affiliated chain theatres are privileged to lease selectively; that is to say, to select for playing a certain number of pictures less than the block after they have been completed and their boxoffice value has been tested.

A much more serious aspect of this discrimination resides in the favoritism practiced in selling to chain theatres as against independent theatres in competitive situations. When an affiliated chain decides to invade a particular location, it notifies all distributors of this fact and requests them not to make leases of film therein until the chain is ready to enter into negotiations. Regardless of whether the independent theatre or the chain theatre is the better one, the independent invariably loses all the choice product to the chain. Often the independent cannot even buy the individual pictures discarded by the chain house. Neither can he buy second or any subsequent run on the pictures the chain does use. For the most part he is forced to fall back on the inferior product of the few surviving State's rights exchanges. He is faced with ruin and sooner or later must relinquish his theatre to the chain.

'COLLEGE SWING' STRONG ON NAMES BUT SPOTTY ENTERTAINMENT

Rates •• + generally.

Hollywood Preview

Paramount

82 Minutes

George Burns, Gracie Allen, Martha Raye, Bob Hope, Edward Everett Horton, Florence George, Ben Blue, Betty Grable, Jackie Coogan, John Payne, Cecil Cunningham, Skinny Ennis, Slate Brothers, Bob Mitchell and the St. Brendan's Choristers.

Directed by Raoul Walsh

Bitter memories of this year's "Big Broadcast" might have been expected to serve as a warning to Paramount not to "slap together" its musicals. Apparently it did not however, for COLLEGE SWING has the same failings. Although loaded with talent, the story is a ridiculous excuse for stringing together a series of musical specialties. Individually,

some of these acts are quite humorous and entertaining, but together they resemble the irritatingly aimless dialing of a radio. Outstanding in the impressive cast of performers is Gracie Allen, who, on more than one occasion rescues COLLEGE SWING from boredom. The stunts performed by Martha Raye, Bob Hope and Ben Blue are disappointing. Jackie Coogan and Betty Grable are in for marquee value only. All these names will probably get SWING over for fair grosses, but word-to-mouth will not help it in the subsequent runs.

Yarn opens in 1738 when for the fourth consecutive year Gracie Allen fails to win her diploma. Her wealthy father decrees that for 200 years the school shall be run until Gracie or one of her female descendants graduates. If at the end of that time no one does this,

the property reverts to the family. 1938 finds Gracie still trying hard. She passes through the conniving of Bob Hope and immediately takes over the institution. A new faculty is installed and all goes completely haywire until the board of trustees handling the estate declare Gracie's exam a fraud. She submits to a public one and almost passes until it is disclosed that Hope has been prompting her through a speaker connected to her glasses. She ends all the fuss by returning the college to whoever wants it, meanwhile winning the heart of Edward Horton, a reformed woman hater.

Raoul Walsh's direction, like his script, is sketchy and disjointed.

AD TIPS: Sell the names.

HANNA (Hollywood).

'THERE'S ALWAYS A WOMAN' LAUGH-CHARGED MYSTERY COMEDY

Rates •• generally.

Columbia

82 Minutes

Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake, Jerome Cowan, Robert Paige, Thurston Hall, Pierre Watkin, Walter Kingsford, Lester Matthews

Directed by Alexander Hall

This is an almost continually laugh-provoking comedy of the slightly screwy variety. Joan Blondell turns in her best performance in years as the dizzy clue-hunting wife, who competes with her district attorney husband in the solution of a murder. Something excit-

ing or funny is always happening, with the laughs being injected at the most unexpected moments. Despite the surprise twists, the basic murder mystery plot is always moving relentlessly and logically to its conclusion. It is dandy entertainment for all classes and will get good returns at boxoffices everywhere.

When Melvyn Douglas gives up his failing detective agency to rejoin the D. A.'s staff, Joan his wife, takes over. Her first client is Mary Astor, on whose behalf Joan falls into a murder case. Douglas is assigned the job by the D. A. and there follows an uproarious battle of wits between husband and wife.

Joan, of course, solves the crime just two steps ahead of the law.

Douglas is an excellent foil for Blondell's clowning. The support is great right down the line.

Alexander Hall's direction is paced at airplane speed and his shrewd handling of the comedy twists makes this what it is.

AD TIPS: Sell the cast and call it the season's funniest and fastest comedy. Catch line: "Mark Anthony had his Cleopatra—Napoleon, his Josephine—Romeo, his Juliet—There's always a woman!"

PIX.

'UNDER WESTERN STARS' HUMDINGER, INTRODUCES ROY ROGERS

Rates ••• for action spots.

Republic

66 Minutes

Roy Rogers, Smiley Burnette, Carol Hughes, Maple City Four, Kenneth Harlan

Directed by Joe Kane

Republic has again exhibited its happy faculty for creating new western stars. In Roy Rogers, this studio has pulled out of the hat another potential gold mine for the shoot-'em-up houses everywhere. He is a pleasant, ingratiating and manly chap, with a crooning and speaking voice that is easy on the

ears. He can act too and rides, shoots and fights with the best of them. In "Under Western Stars" Republic has given him an "A" production, with a plot off the beaten western path. It should put him in solid with all the fans immediately.

Rogers, son of an ex-Congressman, gets elected to Congress and goes to Washington to fight the monopolistic water power company, whose policy has parched the land in his district. In the capitol city, Carol Hughes, daughter of the water company president, helps Rogers push through his legislation by staging a novel western party, at which newsreels of the draught-stricken area are shown.

A committee is sent west to investigate. In a whirlwind finish, Rogers saves the day by jumping from a galloping horse to divert a dynamite-laden wagon which is charging down a hill toward the dam, where the water company officials and Carol are assembled. The performances are all good. The Maple City Four provide several clever musical interludes. Joe Kane's direction is snappy and he has shrewdly blended the comedy and romance elements with the fast moving action.

AD TIPS: Sell Rogers as the new singing western sensation.

PIX.

IMPORTANT NOTICE!

IN ORDER TO COINCIDE MORE CLOSELY WITH THE

ALLIED CONVENTION

IN PITTSBURGH MAY 17th - 18th - 19th

**the May 7th Issue of FILM BULLETIN will be delayed
one week and will appear under date of May 14th**

IT WILL CONTAIN MUCH MATTER OF INTEREST
AND VALUE TO INDEPENDENT EXHIBITORS.

'STOLEN HEAVEN' ENTERTAINING BLEND OF MUSIC & MELODRAMA

—Hollywood Preview—

Paramount

85 Minutes

Gene Raymond, Olympe Bradna, Glenda Farrell, Lewis Stone, Porter Hall, Douglas Dumbrille, Joseph Sawyer, Esther Dale, Charles Judels, Ferdinand Gottschalk, Charles Halton, Bert Roach, Rolfe Sedan, Horace Murphy

Directed by Andrew L. Stone

Last year Andrew L. Stone, with his "Girl Said No," shattered the long standing Hollywood fallacy that music could not be used in a movie without temporarily halting the dramatic action. In this, his first Paramount production, Stone has carried his theory further by presenting an engrossing melodrama blended with music, which, rather than delaying the action, speeds it up. **STOLEN HEAVEN** is a delightful and fascinating film,

combining plot and music so cleverly as to make it seem different from anything seen before.

The word-of-mouth reaction is bound to be terrific and the better class neighborhoods should get ace grosses with it. The crook angle makes it acceptable, too, for the action spots.

The story is simple, concerning the adventures of a group of jewel thieves who, after pulling a job in a Central European city, are trapped by the police at the border. Raymond and Bradna, the leaders, separate from the rest and come upon the home of Lewis Stone, a retired concert pianist. By leading him to believe they can arrange his return to the stage, they contrive to hide-out in his home. Their plans get out of hand, however, when word of his comeback reaches the townsfolk and eventually the press. They are forced to accede to the mayor's plans to have Stone

play at an enormous festival planned for the occasion. Their identity is discovered. Bradna refuses to make a getaway, for Stone's ability to play depends on her presence. She is caught, but when Raymond hears the maestro faltering, he sacrifices his chances of freedom to dash backstage and play the melody on his violin. A brief prison term for both is indicated for the clinch fade-out.

Olympe Bradna's performance is excellent. The young actress has charm, personality and ability. She is doubtless a new star. Raymond has rather an unsympathetic role but handles it perfectly. In less capable hands Lewis Stone's assignment might have been maudlin. As played by this capable veteran, it is a gem of restrained histrionics. Glenda Farrell's comedy aids considerably. Support is generally good.

HANNA (Hollywood).

'FOUR MEN AND A PRAYER' HOPELESS MELODRAMA

Rates ●●—; more in action spots.

—Hollywood Preview—

20th Century-Fox

Loretta Young, Richard Greene, George Sanders, David Niven, C. Aubrey Smith, J. Edward Bromberg, William Henry, John Carradine, Alan Hale, Reginald Denny, Berton Churchill, Barry Fitzgerald, Claude King, Cecil Cunningham, Frank Dawson, John Sutton, Lina Basquette

Directed by John Ford

Except that four sons are out to avenge the murder of their father, this varies little from the formula of any old Western production. The latter though is infinitely more entertaining. For it does not continually appall one with the lack of common sense which permits such unbelievable and melodramatic tripe to be presented under the guise of super-stupendous entertainment. Yet a perfectly good cast, composed of brilliant actors,

directed by one of the few geniuses in Hollywood, John Ford, are forced to seriously go through the motions of making this inane yarn sensible. Their efforts resemble a hippopotamus hitting a high C. This will get best results in the lower bracket family and action houses. Elsewhere it will get less polite snickers than those heard from the preview audience.

C. Aubrey Smith, a veteran British officer, stationed in India is dishonorably discharged on a cooked up charge. He wires his four sons to meet him at home. From various walks of life they come to hear his plans for vindication. His murder prevents that. They swear to clear his name and set off to various parts of the world to follow those clues offered by the testimony at Smith's trial. Then the story jumps all around the world as we meet Oriental intrigue, South American revolutionists, munitions manufacturers, etc. At long

last the suspect is revealed to be Alan Hale and the lads save the family honor.

Perhaps the most disturbing element of the film is Loretta Young's frivolous playing of the romantic interest. Contrasted to the seriousness of the boys' mission, her role gives the story its silliest note. Richard Greene is a promising juvenile. Best performance is that rendered by David Niven, who continually scores as the muddled member of the family.

It may be due to the disconnected script, but Ford is allowed no opportunity to impart any of his usual strength and power to the yarn. His pace is spasmodically slow and fast.

AD TIPS: Sell the action element to the melodramatic fans. The title is intriguing. Better class houses should feature Young, Niven, Bromberg, Smith.

HANNA (Hollywood).

'TEST PILOT' GRIPPING AVIATION AND ROMANTIC DRAMA

Rates ●●● generally.

—Hollywood Preview—

M-G-M

120 Minutes

Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Samuel S. Hinds, Marjorie Main, Ted Pearson, Gloria Holden, Louis Jean Heydt, Virginia Grey, Priscilla Lawson, Claudia Coleman, Arthur Aylesworth

Directed by Victor Fleming

The plot of **TEST PILOT** is not original. Nor are spectacular aviation sequences any novelty to the average moviegoer. Yet, this Metro offering is presented with such a sincerity of purpose that it offers a combination of motion picture elements which defy failure. Keynoted by simplicity and naturalness in its writing, direction and acting departments, it becomes a heartwarming, tragically realistic page of life. **TEST PILOT** will have vast audience appeal from deluxe spots to the grinds. De-

servedly so, too, for it is picture making at its best, a hit in every sense of that misused word.

Gable, an irresponsible but brilliant test pilot, meets and falls in love with Myrna Loy when he cracks up on her Kansas farm. They marry and go to New York, where, with Spencer Tracy, Gable's devoted mechanic, the trio begins an odd existence together. Gable loses his job with the company owned by Lionel Barrymore. Flying a foreign plane, he beats his former employer's ship at the air races in Cleveland. Barrymore's pilot crashes. Gable gives his wife half his winnings and goes off on a bender. This is the first breach between the couple. With Tracy's help, she realizes that the air is a part of his life and resigns herself to catching every moment of fleeting happiness, meanwhile waiting for the inevitable crack-up. It comes, not as she expects, but when Tracy, in a spectacular test flight with Gable, is killed. Then he realizes that his love for her is big-

ger than his craving for adventure. He joins the army as an instructor thus insuring his and Miss Loy's happiness.

Gable as the egotistical, genius aviator endows his role with force and vigor, qualities which become vividly effective opposite the smooth undertones of Spencer Tracy. Miss Loy's quiet restraint add force to her dramatic scenes. Lionel Barrymore is excellent. In two brief scenes Gloria Holden impresses as a dramatic actress of considerable ability.

Fleming's direction is superb. His air scenes, intense and gripping, are made more so by his charming and natural handling of the personal angles. Always evident is the undercurrent of impending tragedy which gives the yarn its stark dramatic flavor.

AD TIPS: Feature the stars, but sell the story strongly as a spectacular drama of the air.

HANNA (Hollywood).

'INTERNATIONAL CRIME' EXCITING AND CLEVER MYSTERY*Rates •• + for nabes and action houses.***Grand National (Alexander Bros.)****63 Minutes****Rod La Roque, Astrid Allwyn, John St. Polis****Directed by Charles La Mont**

This comes as a pleasant surprise from the Grand National Studios. Dealing in the further adventures of "the shadow," INTERNATIONAL CRIME emerges a swiftly-paced, cleverly dialoged study in crime solution. The script, the direction and the playing have been so smartly handled as to warrant its consider-

ation as dual fare for the best deluxe houses. It can stand on its own in action and neighborhood spots. It has been done in a flippant manner, with some dandy "inside" on the running of a large newspaper. Some of the lines are gems and sure laugh-getters.

Rod La Roque is again "The Shadow" criminologist columnist on the newspaper, who has the police force burned up over his always being two steps ahead of them in his solution of crime and his crusading about "crime does not pay." In the present murder problem he is pestered and assisted by All-

wyn, niece of the publisher who is a pretty dumb cluck; but who sticks right on the job with La Roque so as to be in on the fireworks. Between broadcasts and columns La Roque, of course, solves the baffler, which involves International agents anxious to have their country fail in getting huge loan, just a fraction ahead of the flatfoots.

La Roque and Astrid Allwyn turn in lively performances.

Charles Lamont may take a bow for a very adroit directorial effort and Jack Nattafor rates orchids for the screen play.

'CALL OF THE YUKON' FAIR OUTDOOR MELODRAMA*Rates •• as dualler, slightly more in action spots.***Hollywood Preview****Republic****70 Minutes**

Richard Arlen, Beverly Roberts, Lyle Talbot, Mala, Garry Owen, Ivan Miller, James Lono, Emory Parnell, Billy Dooley, Al St. John, Anthony Hughes, Nina Campana
Directed by B. Reaves Eason

Unfortunately, the ineffectual and unsatisfying development of its romantic conflict prevents this saga of the North from being first rate drama. Its setting is magnificent, the melodramatic conflict between man and nature is expertly drawn out and the performances of a group of trained animals are spellbinding. But these more or less atmos-

pheric qualities are not matched by the central motivation. Hence CALL OF THE YUKON becomes a routine outdoor action piece, which will please in the lower bracket houses. Other spots will find it only adequate support.

Beverly Roberts journeys to Alaska to gain atmosphere for a book. The cold winter comes and, since there is no food, the natives start South. She refuses to go, until tricked into leaving by Richard Arlen, a trapper. In the company of their animal friends, including two bear cubs, a wild dog, a bird and another dog, they begin their precarious trip. Each other's courage in the face of disaster brings them closer together emotionally. The ice breaks up and word reaches their point

of destination that they are lost. Talbot, who is fond of Miss Roberts, organizes a hunt and is instrumental in saving their lives. There is open conflict between the men for her affections, Arlen winning.

Miss Roberts impresses most of the principals. The weakest point of her performance is that, like most movie heroines, she remains immaculately groomed through reels of harrowing disasters. Arlen and Talbot struggle manfully to surmount the inadequacies of their shallow parts. Audiences will enjoy the animals much more than the human actors.

Eason's direction lacks punch and sincerity.

AD TIPS: Feature this as an action story of the North.

HANNA (Hollywood).

'BAR 20 JUSTICE' TOP NOTCH HORSE OPERA*Rates •• + in action houses.***Hollywood Preview****Paramount****70 Minutes**

William Boyd, George Hayes, Russell Hayden, Gwen Gaze, Pat O'Brien, Joseph de Stephani, William Duncan, Walter Long, H. Bruce Mitchell, John Beach
Directed by Lesley Selander

Producer Harry Sherman has succeeded admirably again, by switching the locale and atmosphere of this latest Hopalong Cassidy film, to make it just as interesting and enter-

taining as the first. The plot is intelligent and well sustained throughout the punchy action sequences. As usual in this series, the romantic angle is played down. This will click solidly with the Hopalong fans in action houses and rural areas.

Although it involves giving up a long promised trip to New York, Hopalong Cassidy (William Boyd) heeds the warnings of his pals, Hayden and Hayes when they tell him Gwen Gaze is in danger. Her husband, the owner of a valuable gold mine, has been killed and attempts are being made to halt

Miss Gaze from operating it herself. Hopalong succeeds in tracking down those responsible. Miss Gaze goes East leaving him behind to operate the mine.

Most pleasant phase of the film is the return of George Hayes to his familiar role of "Windy." The veteran comedian is given some choice lines and situations which he carries off brilliantly. Boyd is Hopalong. Paul Sutton is an admirable villain, ably abetted by Walter Long and Pat O'Brien.

Selander's direction hits on all points.

HANNA (Hollywood).

'EXTORTION' FAIR CAMPUS MYSTERY*Rates •• - as dualler.***Columbia****60 Minutes**

Scott Colton, Mary Russell, Thurston Hall, Arthur Loft, Gene Morgan, Frank C. Wilson, Ann Doran, J. Farrell MacDonald, Nick Lukats, Albert Van Dekker
Directed by Lambert Hillyer

Entertaining, if at times a bit implausible, this college murder mystery will prove satisfactory for the crime mystery fans. In the quickie class, it has been nicely directed and production is adequate. Cast are adequate in their roles, but there isn't one name of any value to the box-office. It will satisfy in

the nabes as a secondary dualler. Title will get fair grosses in action spots.

Van Dekker, proctor, expels school's ace athlete, Lukats, for breaking a college rule, and engages in an argument with MacDonald over the matter. Van Dekker also attracts hatred of co-ed Doran, when he shifts his attention to Russell, daughter of physics prof Hall and sweetheart of Colton, editor of campus paper. Van Dekker presses his attention upon Russell and, at the same time, demands additional margin money from her father, Hall, whom he has persuaded to invest life savings in bad stock speculations. On the night of the Senior Prom, Van Dekker is found dead. Hall and others are suspected. Loft,

police inspector, borrows a classroom, announces a class in advanced murder and has, for his pupils, all the suspects. Colton proves the most apt pupil of the class and assists Loft in apprehending the murderer.

The angle of having all the suspects in a class-room for the murder course is novel. The pic moves along breezily and with a fair amount of suspense. Outstanding are the performances of Loft, as police commissioner; Hall, as the suspected professor; and Colton in the lead.

AD TIPS: Sell along campus murder lines. Play up title and punch lines above cast for best results.

PIX.

PRODUCTION SECTION

APRIL 23rd, 1938

7

Studio Size-Ups

The Important Happenings Behind Hollywood's Gates

COLUMBIA

Production is about average for this lot with three pictures shooting. "Holiday" is getting most of the attention. . . . "City Shadows" is a serious attempt to put little Edith Fellowes into the star bracket. . . . Expansion is on everybody's tongue, since Harry Cohn's acquisition of the B. P. Shulberg studio. Indications are that Columbia's B melodramas and action opuses will be made there by outside producers. Present studio will be utilized for A product only. Plans also call for representation in some RKO exchanges. Oddly the company's chief and ever-present difficulty is not being considered in the expansion talk, that of talent. Casting has always been a serious problem with this studio. It would appear that Cohn, in building his organization, should stock up some better known talent for its melodramas. They are good, but lack drawing power. . . . Serials have been eliminated from the program, a surprise to those who imagined Columbia was cleaning up with them. This field is monopolized by Univ. and Republic. . . . Studio anticipating revival of Spanish market, has worked out deal to release Spanish language pictures being produced by Cantabria organization.

M-G-M

Disappointment has been heavy here in recent months. How they miss Thalberg! Now, however, this studio is experiencing its healthiest period in many a month. . . . Six features are now grinding. "Marie Antoinette" went back to work after a three weeks' lay-off. Rumor has it that during that time the picture was given several sneak showings to see if it could go out sans additional scenes. Apparently it couldn't. . . . "Yellow Jack" looks promising; a good general audience drama. Others, however, seem to be suffering from weak stories, a characteristic of recent Metro product. . . . Rumors of Mayer's resignation have died down. Much curiosity exists about the closed door conferences going on between himself, Schenk and Mannix. Something appears to be brewing. . . . Hal Roach's "Our Gang" kids have moved over to this lot to be handled henceforth by Gordon Douglas. Roach will devote his time solely to feature productions. He scored heavily with "Topper" and "Merrily We Live." . . . Fernand Gravet gets role of Johann Strauss in "The Great Waltz."

MONOGRAM

Most important news from this smartly operated indie since its re-creation is the signing of character star Boris Karloff for a series of four pictures on the 1938-1939 program. He will portray the character of James Lee Wong from the stories which ran in *Colliers*. The Karloff name will mean hundreds of contracts to Monogram, for he rates as a top-notch boxoffice attraction in many houses. . . . No new shooting on this lot now, the last two productions being washed up ten days ago. . . . A breach between the company and Maurice Conn, who has been handling the Westerns, seems imminent. Ed Finney, who handled the Tex Ritters for G-N, and was associated with the old Monogram, is the most likely prospect to take over supervision of Westerns if Conn goes out. He may bring Ritter with him into the Monogram fold. . . . Rumors of an affiliation between this outfit and G-N were squelched recently by Eddie Alperson.

PARAMOUNT

This is the most advanced major studio on the '37-'38 schedule. Only a few more shows and the entire program will be completed. . . . Five of the productions now shooting are biggies, which wins for Paramount our gold star of the week. "Prison Farm," which looks good for the action houses, is the only quickie before the cameras. . . . "Texans" and "Spawn of the North" are being done in the grand manner. "Sing You Sinners" (Crosby-MacMurray) is going to lean more heavily on story than on music. "Give Me a Sailor" is a build-up for the Martha Raye-Bob Hope team. . . . Con-ning and friction between studio personnel, a distinguishing feature of this lot, is at a low ebb. This is probably due to the ending of the feud between Zukor and Manny Cohen. . . . Cohen's last Para picture, "Dr. Rhythm," is getting good sneak preview audiences reactions. Beatrice Lillie, we hear, is a smash hit. She will probably be seen in a number of pictures next season.

REPUBLIC

Although this studio currently has but one picture before the camera, it has been maintaining a fairly steady shooting schedule. . . . The company gives every indication of being in fine shape, and with Herbert Yates in town, plans are being arranged for the company's annual convention which takes place May 2nd to 5th. . . . Roy Rogers, the studio's new Western hero, is already a money-making personality according to those who witnessed the preview of his first picture. This may cause Gene Autry to return to the fold hurriedly. The No. 1 cowboy star is still holding out and is now attempting to end the court order which prohibits personal appearances in the U. S. Failing this, he may go to South America. . . . With other studios berating the shortage of top talent, it is interesting to see this fast-developing indie bring back the old favorites. Gloria Swanson is another addition to the contract roster. Her first assignment will be the title role in "Lady in the News." She may click big if they give her a good production.

RKO

Production is at a standstill here. Two quickies, "Muddled Deal" and "Gun Law," were recently canned, marking the end of a four-month period during which only three pictures of any sizeable importance were filmed. Chief difficulty here is of course in the executive end. Authority is so divided that barely a soul knows just what is going on in the studio. Another Zanuck is its most dire need. Berman, however, promises a resumption of activity within ten days, when "Fortuneers" will start production. After that 12 more are set for filming within the next two months, which will complete the studio's commitments for the current season. . . . Meanwhile, Leo Spitz is off to New York to attend the company's reorganization hearing skedded for April 28. . . . Nothing much can be expected from this studio until the N. Y. money people put someone with complete authority in charge.

20th CENTURY-FOX

This studio, next to Paramount, is the most advanced on completion of its product for this season. Its line-up for the next couple months is most impressive, "Kidnapped" (Baxter, Bartholomew); "Kentucky Moonshine" (Ritz Bros., Tony Martin); "Josette" (Simon, Ameche, Robt. Young); "Alexander's Ragtime Band" (Power, Faye, Ameche, Merman), and "Little Miss Broadway" (Temple) are in the offing. . . . Zanuck leaves for England in a few weeks, seven more features being put into work before he goes. Alice Faye will star in a remake of "Little Old New York," which has promised to be on the "In Old Chicago" scale. Same star has been assigned to "Dance Hall," which starts next month. This studio may finally take a flier in color on "Look of Eagles" yarn about the Kentucky Derby. . . . Don Ameche, one of the most popular supporting juveniles, has been pacted for another seven years.

UNITED ARTISTS

U. A.'s production activity is still being borne solely by Walter Wanger, who is now shooting "Algiers." . . . From London reports of the conferences being attended by Goldwyn, Pickford, Fairbanks and Korda are alternately vague and definite. Latest plans indicate that Pickford and Fairbanks will both actively produce with Korda-negotiated money. Goldwyn continues as before with financing from the Bank of America. . . . David O. Selznick's recent announcement that his organization would remain independent at any cost gives further credence to the thought that the producer will continue his UA affiliation. . . . Unless the organization problems are ironed out quickly, this outfit will get off to a slow start for '38-'39 and lose plenty of contracts as a result.

(SIZE-UPS OF UNIVERSAL & WARNERS ON PAGE 11)

PRODUCTION RECORD

The date before the titles of pictures RECENTLY COMPLETED is the approximate General Release Date.
The date after titles is that of the FILM BULLETIN issue in which all details appeared. All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

CITY SHADOWS

Shooting started—April 7

Comedy-drama

Cast: Edith Fellows, Leo Carillo, Frank Sheridan, Helen Jerome Eddy, Tommy Bond, Mary Gordon, Arthur Loft, Joseph King, Grace Goodall

Directed by Al Rogell Produced by Wallace MacDonald
Story: Takes place in New York, where Edith Fellows is a crippled orphan. Leo Carillo sells his grocery store to aid her in getting an operation which cures her. Authorities decide she should go to a home, but at the last moment Carillo succeeds in legally adopting her.

VALLEY OF VIOLENCE

(Completed)

Shooting started—April 13

Western

Cast: Jack Luden, Joan Barclay, Slim Whitaker, Hal Taliaferro, Leon Beaumont, Marion Sais, Tuffy, the Dog

Directed by Joseph Levering Produced by Larry Damour
Story: Luden's attempts to drive cattle from a Texas ranch to market are continually thwarted by a group of rustlers headed by Slim Whitaker. He forms a plan to outwit them, but Whitaker's men ascertain his idea and succeed in stampeding the animals. This is to Luden's advantage, however. He manages to round up the outlaws, thereby ending their activities. Romantic interest is played by Joan Barclay.

IN PRODUCTION

5/26 Holiday.....3/18-26

RECENTLY COMPLETED

Secret of Treasure Island.....2/26 4/20 There's Always a
Flight Into Nowhere.....1/29 Woman.....1/15-29
3/31 When G-Men Step In.....12/4 3/24 Lone Wolf in Paris.....12/18
3/7 Rolling Caravans.....12/18 4/30 Call of the Rockies.....1/15
5/12 Law of the Plains.....2/26 4/25 Extortion.....12/4
4/11 Overland Express.....2/26 Stage Coach Days.....2/26
Crime Takes a Holiday.....4/9 5/5 The Main Event.....12/18

TITLE CHANGES

West of Cheyenne—from Swingtime in the Saddle.....4/9
Highway Patrol—from State Patrol.....4/9

CONTRACTS

Producer Lloyd Sheldon on two picture deal.
Three Stooges on two year deal for eight shorts annually.
Andy Clyde for six shorts.

METRO-GOLDWYN-MAYER

ENEMY TERRITORY

Shooting started—April 14

Cast: Herbert Marshall, Virginia Bruce, Mary Astor, Janet Beecher, Juanita Quigley, Marjorie Rambeau

Directed by Robert Sinclair Produced by Edward Chodorov
Story: Herbert Marshall, a lawyer, divorces Mary Astor when he realizes her selfishness. He meets and marries Virginia Bruce. They return to his home town, where Astor immediately assumes a pose to threaten the happiness of her ex-husband and Miss Bruce. She uses their child to main-

PARAMOUNT

PRISON FARM

Shooting started—April 11

Cast: Lloyd Nolan, John Howard, Shirley Ross, J. Carrol Naish, William Frawley

Directed by Louis King, Produced by General Manager's office
Story: Lloyd Nolan and Shirley Ross are a pair of jail birds, who succeed in rehabilitating themselves on a county work farm.

GIVE ME A SAILOR

Shooting started—April 18

Musical comedy

Cast: MARTHA RAYE, Bob Hope, Betty Grable, Jack Whiting, Nana Bryant, J. C. Nugent, Clarence Kolb

Directed by Elliott Nugent Produced by Jeff Lazarus
Story: Bob Hope and Jack Whiting are both in love with Betty Grable. She is anxious to turn Jack over to her less attractive sister, Martha Raye. When Raye accidentally wins a leg beauty contest, Whiting makes a play for her. But by this time Grable loves him herself. Finally Martha gets Hope and Jack settles down with Betty.

IN PRODUCTION

The Texan.....2/26-3/26 Spawn of the North.....3/26
Sing You Sinners.....4/9

RECENTLY COMPLETED

Tropic Holiday.....1/29 Coconut Grove.....1/29
5/20 Hunted Men.....2/26 5/13 Professor Beware.....12/4
5/27 You and Me.....1/29 5/6 Stolen Heaven.....1/1
4/15 Her Jungle Love.....11/20 4/29 College Swing.....11/20
4/22 Heart of Arizona.....11/6 4/1 Tip-off Girls.....1/15
Bar 20 Justice.....12/18

CONTRACTS

Franciska Gaal dropped, but held at studio under picture to picture deal.
Cheryl Walker, Dolores Casey, Ruth Rogers, George Hayes, Philip Warren, Jane Walsio optioned.

REPUBLIC

DURANGO VALLEY RAIDERS

(Completed)

Shooting started—April 7

Cast: BOB STEELE, Louise Stanley, Carl Hackett, Steve Clark, Forrest Taylor, Horace Murphy, Ted Adams

Directed by Sam Newfield Produced by Jerome S. Bresler
Story: The Durango Valley is being pillaged by a mysterious bandit known as The Shadow. Bob Steele comes into conflict with him, and determines to track him down. This he does by becoming a second Shadow. In one of the encounters between the two mysterious men, Louise Stanley, Bob's sweetheart, is kidnapped and held hostage. Steele then unmasks the Shadow, revealing him to be the sheriff of the county.

FIRST PRIZE

Shooting started—April 11

Cast: ALISON SKIPWORTH, POLLY MORAN, Bob Livingston

Directed by Sidney Lanfield Produced by Raymond Griffith
Story: Barbara Stanwyck's fiancé is killed a few months prior to the birth of their child. To her aid comes Herbert Marshall, a derelict, who persuades her to allow the baby to be adopted by a family. She does this and some time elapses. She has become a buyer in an important New York store. Enroute to Europe she meets Ian Hunter, her child's foster-father. His wife has died and he is planning to remarry. Stanwyck gains his affections and wins him, although she actually loves Marshall. The sacrifice is commensurated for by the fact that she is again with her child.

IN PRODUCTION

Three Blind Mice.....4/9 Hello Hollywood.....4/9

RECENTLY COMPLETED

Alexander's Ragtime.....2/12 Rascals.....1/1
Band.....5/20 Little Miss Broadway.....2/26
Mysterious Mr. Moto.....3/26 5/27 Kidnapped.....1/15
4/29 Four Men and a Cradle.....3/26
Prayer.....1/29-2/12 4/22 Kentucky Moonshine.....3/26
4/1 Island in the Sky.....1/29 5/6 Battle of Broadway.....2/12
3/25 Mr. Moto's Gamble.....1/15 4/8 Rayhide.....1/29
2/25 Love on a Budget.....12/4 6/3 Josette.....1/15

TITLE CHANGES

Time Out for Murder—from Handle With Care.....3/26
Speed to Burn—from Sporting Chance.....3/26

CONTRACTS

Option lifted on Simone Simon.
Former RKO producer Edward Kaufman joins Zanuck as associate.
Victor Barnowsky as writer, director and executive assistant.
Actor Robert Allen termed.
Don Ameche to new seven year deal.
Writer Milton Sperling extended one year.

UNITED ARTISTS

NO NEW PRODUCTION

W A N G E R

IN PRODUCTION

Algiers.....4/9

RECENTLY COMPLETED

The Adventuress.....2/26

CONTRACTS

David Carlson to write, direct and act (Selznick).

STORY BUYS

"Nobody's At Home," by Edna Ferber (Goldwyn).

UNIVERSAL

SUSPICION

Shooting started—April 11

Drama

Cast: Warren William, Gail Patrick, Ralph Morgan, William Lundigan, Cecil Cunningham, Constance Moore, Lillian

cast a long on him. After various complications since clears his position with the townfolk and manages to convince Miss Astor to be more generous.

IN PRODUCTION

Marie Antoinette 1/15 5/20 Yellow Jack 3/26
Showdown Angel 4/9 6/10 Lord Jeff 3/26
5/13 Hold That Kiss 4/9

RECENTLY COMPLETED

The Toy Wife 3/26 5/6 Three Comrades 2/12
4/22 Test Pilot 12/18 4/29 Swiss Miss 1/1
4/1 Port of Seven Seas 1/1

CONTRACTS

Players Eleanor Powell, Sam Levine, George Converse.
Writer Mort Green.
Producer Joseph Mankiewicz.

STORY BUYS

"Old Man River," original by Oscar Hammerstein and H. S. Kraft.
"Castle Sinister," mag. story by J. P. Marquand.
"Riches to Riches," original by Al De Mond.
"Mildred Goes Along," mag. serial by James Edward Grant.
"A Hundred to One," by Pauline London and Alfred Taylor.

MONOGRAM

THE MARINES ARE HERE

(Completed)

Shooting started—April 5

Romantic-drama

Cast: Gordon Oliver, Ray Walker, Big Boy Williams, June Travis.
Ronnie Crosby, Billy Doolley, Pat Gleason, Edward Earle,
Wade Boteler

Directed by Phil Rosen

Story: Oliver and Walker are Marine buddies, who, upon the death of one of their pals, are detailed to meet his wife and son to break the news. Gordon is surprised to find her the attractive June Travis. A courtship ensues. In order to keep a date with her one day he leaves the ship without permission. This causes a rift in their relationship, for June believes duty comes before anything. When Oliver is instrumental in quelling a native revolt he is forgiven and she promises to marry him.

PRIVATE NURSE

To be released May 4

(Completed)

Shooting started—April 5

Drama

Cast: Sally Blane, Lloyd Hughes, Mayo Melhot, Clay Clement.
J. Farrell MacDonald, John Arledge, Ward Bond, Morgan Wallace, Robert Fiske

Story: Sally Blane's brother, John Arledge, is falsely arrested for stealing bonds which were actually taken by Clay Clement. To free Johnny, Sally makes friends with Clement, becomes his private nurse and secures the evidence desired. Helping her is Lloyd Hughes, whom she eventually marries.

To be released May 18

RECENTLY COMPLETED

4/27 Gunsmoke Trail 4/9 5/13 Two Gun Justice 3/26
4/6 Phantom Ranger 3/26 4/6 Female Fugitive 3/12
3/23 Land of Fighting Men 3/12 Code of the Rangers 2/12
3/16 Rose of the Rio Grande 2/12 The Painted Trail 1/29
2/23 Port of Missing Girls 1/15

CONTRACTS

Boris Karloff for series of four pictures.
Movita and John Carroll to four picture deal.
Frankie Darro for one picture, option on three more.

Max Terhune, Virginia Grey, Leonard Penn, Eddie Acuff,
Horace MacMahon

Directed by Gus Meins

Story: Alison Skipworth is the woman mayor of a town, which is in the hands of racketeers headed by Leonard Penn. When the Council gives her an appropriation to investigate the situation, she goes to New York, hires Bob Livingston, a gambler, to help her rid the town of vice. All goes well until Livingston decides to cut in on the take himself. This puts Skipworth on the spot. Her resignation is demanded. Remorseful at this turn of events, Livingston contrives to straighten things out in the end.

RECENTLY COMPLETED

Gangs of New York 4/9 3/28 Arson Gang Busters 2/12
4/15 Under Western Stars 3/26 Fighting Devil Dogs 3/26
4/14 Outlaws of Sonora 3/12 Romance on the Run 3/26
2/21 Hollywood Stadium 4/11 Call of the Yukon 3/12
Mystery 1/15 4/4 Invisible Enemy 2/26

CONTRACTS

Writer Betty Burbridge termed.

STORY BUYS

"Doctors Don't Tell," Liberty magazine articles by Dr. George Raymond.
"Two On the Aisle," original by Maurice Hanline and Jerry O'Connor.

RKO-RADIO

NO NEW PRODUCTION

RECENTLY COMPLETED

Gun Law 4/9 Muddled Deal 4/9
Blind Alibi 3/26 Go Chase Yourself 2/26
The Saint in New York 3/12 Vivacious Lady 1/1
5/6 Law of the Underworld 2/26 3/18 Condemned Women 1/15
4/8 This Marriage Business 2/12 2/25 Night Spot 12/18
5/27 Having Wonderful Time 10/9 3/4 Maid's Night Out 1/15
4/15 Joy of Living 1/1

CONTRACTS

Singer Herbert Marshall on four picture deal.
Gregory La Cava on producing-director deal.
Luella Gear.

STORY BUYS

"Five Came Back," original by Richard Carroll.

20th CENTURY-FOX

I'LL GIVE A MILLION

Shooting started—April 12

Comedy

Cast: WARNER BAXTER, Marjorie Weaver, Binnie Barnes, Lynn Bari, Peter Loree, Jean Hersholt, John Carradine, Fritz Feld, J. Edward Bromberg, Sig Rumann

Directed by Walter Lang Produced by Kenneth MacGowan
Story: Baxter is a wealthy man who tires of his friends. At sea he rescues Peter Loree, a hobo. Baxter states he'd give a million dollars to the man who would be a real friend to him. At night he slips away in Lorre's ragged clothes, and Lorre starts his pals by appearing in Baxter's tall hat and tails. In the pocket of the suit he finds a large wad of bills. City authorities believe Lorre has murdered someone. Lorre insists the wealthy man is going about disguised as a hobo. The town proceeds to fete every hobo who comes along. Miss Weaver figures in the story as a circus performer who tries to regenerate the hobo, Baxter, by getting him a job cleaning the animal cages.

ALWAYS GOODBYE

Shooting started—April 18

Drama

Cast: BARBARA STANWYCK, Herbert Marshall, Ian Hunter, Cesar Romero, Binnie Barnes, Lynn Bari

Directed by James Whale
Story: Warren William is a ruthless District Attorney in a big city, who becomes so interested in gaining convictions that his entire life is ruined by his loss of human instincts. Gail Patrick, his wife, is about to leave him. Along comes a case of a professor who has murdered his wife. In it William sees a parallel to his own situation. It is this awakening which causes him to see that the man gets a light sentence. He resigns and starts life anew with Miss Patrick.

IN PRODUCTION

The Rage of Paris 3/26-4/9 Letter of Introduction 4/9

RECENTLY COMPLETED

Air Devils 4/9 Flaming Frontiers 3/26
5/6 Sinners in Paradise 3/26 4/15 Nurse From Brooklyn 2/26
4/22 Lady in the Morgue 3/12 4/1 Last Stand 2/26
4/1 Goodbye Broadway 1/29 3/18 State Police 2/12
3/11 Crime of Dr. Hallett 1/15 4/8 Reckless Living 2/26

TITLE CHANGES

Devil's Party—from Hall's Kitchen 4/9

CONTRACTS

Actor Stanley Honis.
Writer Sam Brown.

STORY BUYS

"Little Tough Guy," by Goldie Weisberg.

WARNER BROTHERS

GARDEN OF THE MOON

Shooting started—April 8

Musical

Cast: John Payne, Margaret Lindsay, Pat O'Brien, Jimmie Fidler, Mabel Todd, Isabel Jeans, Johnny Davis, Melville Cooper.

Granville Bates

Directed by Busby Berkeley
Story: O'Brien is the manager of a popular California night club. He is in love with his press agent, Margaret Lindsay. When John Payne's orchestra is brought in as a substitute booking for a name band, she falls in love with him. This causes a feud between Payne and O'Brien, which is not patched up until the orchestra leader, capitalizing on Pat's weakness for titles, introduces him to a phony Maharajah. O'Brien realizing what a good attraction he has, dupes Payne into signing a new contract. This prevents him from accepting a better engagement, but there is some compensation in the love of Miss Lindsay.

IN PRODUCTION

In Every Woman's Life 4/9

RECENTLY COMPLETED

The Amazing Dr. Clitterhouse 3/12 Boy Meets Girl 3/12
Mr. Chump 3/12 Four's a Crowd 2/26
When Were You Born? 3/12 6/12 Gold Diggers in Paris 2/26
6/25 White Banners 1/29 5/28 Crime School 3/12
6/18 Cowboy From Brooklyn 1/29 5/7 Torchy Blane in Panama 1/29
5/14 Adventures of Robin Hood 10/9 4/16 Period's Double Trouble 12/18
5/21 Men Are Such Fools 1/1 2/12 Daredevil Drivers 10/23
4/23 Women Are Like That 3/11 3/12 Love, Honor and Behave 12/4
bred 2/12

TITLE CHANGE

5/21 Mystery House—from Mystery of Hunting's End 11/6

CONTRACTS

Comedian Nat Carr termed.
Options renewed on Anthony Averill, Margaret Lindsay, Rosella Towne.
Director John Farrow optioned.

STORY BUYS

"Warrant for X," novel by Phillip MacDonald.

Hollywood Editorial

By DAVID J. HANNA

'38-'39 PRODUCTION PLANS PROMISING

A new motion picture season is upon us. And as usually happens at this time of year, Hollywood's production and New York's sales executives may be seen in daily huddles formulating plans for their '38-'39 product. Some have already been heard from, others will account for themselves in a very short time. But enough of their ideas have been indicated to make the following a fairly accurate gauge of what type of product may be expected from the film city during the forthcoming season.

DRAMA MAKES COMEBACK

Drama is a phase of filmmaking which was woefully neglected in the '37-'38 lineup. This year will mark its triumphant return to the nation's screens. Audiences are reported fed up with the lightness of current film stories, hence next season's scripts will have considerable more "guts." Romantic stories, adventure and topical yarns will all be written with a keen eye to their emotional and dramatic possibilities.

A certain amount of biographical and historical material will, of course, be filmed. These stories make first rate drama and fall automatically into this classification.

SCREWBALL COMEDY DOOMED

Last season saw the development of one of the weirdest phases of production ever conceived in Hollywood, the screwball comedy. Actually slapstick in its wildest form, the dignity with which it was played brought about the new name. Now indications are that the nutty era is over. The less wearing continental type of comedy is expected to take honors in this field. Universal, which started the rage with "My Man Godfrey," is veering to this subdued form of fun in "The Rage of Paris." You can bet that the other studios will follow suit.

Good old-fashioned slapstick will probably retain its popularity. Those great exponents of the art, the Marx Brothers, Laurel and Hardy, the Brothers Ritz and others, all have arduous schedules ahead of them, which assures audiences no dearth of this form of comedy entertainment.

MUSICALS WILL BE INTIMATE

The greatly overworked spectacular musical will be conspicuously absent in the '38-'39 roll call. Filmmakers are inclined to agree that a hodge podge of big names in specialty numbers strung together by a crudely written story does not constitute a box-office attraction, not to mention the expense problem in these recession days. The trend away from this formula will evolve into "stories with music." The filmmusical will thereby become more intimate, similar in some respects to the stage musical comedy.

M-G-M has enjoyed a virtual monopoly for some years in the field of operetta. The new season sees quite a number scheduled for production. However, some competition will be offered with Paramount's "The Life of Victor Herbert" and the Warner production of "The White Horse Inn." Other studios are still shying from this huge-expense production angle.

Operatic music suffered a decline in '37-'38 as judged by the waning popularity of Grace Moore. Hence it is being given scant attention at this time. This is an odd phase of picture making, requiring only a startling personality to revive interest. Should one loom over the Hollywood horizon, operatic chirping may again gain a foothold on the screen.

WESTERNS WILL MAINTAIN FAST PACE

Last season saw a 30% increase in outdoor productions. Indications are that there should be little letup from this mark during the next twelve months. The incorporation of music into the sagas of the old West have played an important part in sustaining their popularity. This element will continue to find favor, although some industry oracles have long since doomed it to oblivion.

'SERIES' INCREASE POPULARITY

Sol Wurtzel's success with the "series" type of picture, such as the "Jones Family" and "Charlie Chan," have been the cause of many envious glances in 20th Century's direction. Recently Metro and Warners began to display interest in this field, the result being M-G-M's "Judge Hardy" group, while Warners will produce a series of pictures built around Bonita Granville as a girl detective. This company's "Torchy Blane" yarns will be continued. Universal will do a group of college pictures, as will Paramount. Monogram has Boris Karloff under contract to appear as a Chinese-American detective in four pictures built along lines similar to the Chan series. As for Wurtzel, that producer is adding another series to his schedule, which will revolve around the problems of a young married couple.

REMAKES SCHEDULED

Not always sure-fire, but considerably cheaper from the Hollywood point of view, are remakes of old hits. New season dopsters figure that many a rejuvenated old timer will be filmed again this year. Studios are now checking their old story properties with eyes peeled for immediate production requirements.

If production heads adhere to their recent decision to effect a 20% reduction in all operating and production overhead, the season of '38-'39 will see fewer million-dollar blunders than in the past several seasons. Most of these productions, especially in the big musical classification, have been proven mistakes. Any big spending will go into pictures of calibre similar to "In Old Chicago" and "San Francisco."

This, it is hoped, will result in an elimination of the quickies, which come in such profusion immediately following the flop of one of Hollywood's expensive duds.

SUPER 'A's WILL BE FEW

Generally speaking, this program looks rather appetizing. It has plenty of variety, and enough of each type of entertainment to meet the requirements of every exhibitor. Its success or failure depends solely on the attitude of Hollywood's production heads. If stories were judiciously selected, stories sensibly written, directors and actors wisely utilized, there is no earthly reason why the season of '38-'39 cannot be a bright one in the industry's annals.

But always we are aware of the vagaries of the film capital. A city where political maneuvering is a great art, where criticism is labeled unfair, extravagance means genius and co-operation something used in the fish industry.

Here's a wish that this season common sense and sincerity will creep into Hollywood's operations.

What the Newspaper Critics Say

THE ADVENTURES OF MARCO POLO

(United Artists)

"... It has neither conviction nor excitement... Mob scenes galore... A disappointing rather than notable offering..."

Barnes, NEW YORK HERALD TRIBUNE

"... The picture frequently trembles on the verge of farce... fairly silly... There are also five thousand extras to make sure the spectacle lacks nothing in size."

Winsten, N. Y. POST

"... Amiable make-believe, rich in the outlandish pageantry Hollywood loves to manufacture... Enjoyably played... The usual smooth Goldwyn finish."

Nugent, N. Y. TIMES

"... A fast-moving, exciting Western with plenty of good old-fashioned suspense and some nice pleasant comedy thrown in... Keeps you on pins and needles with its thrills and excitement..."

Boehnel, N. Y. WORLD-TELEGRAM

TORCHY BLANE IN PANAMA

(Warner Brothers)

"... Trite and obvious... Just as thoroughly incredible as the preceding series of these adventures..."

B. C., N. Y. TIMES

"... Scarcely a flicker of dramatic excitement... The acting goes with the story and the staging..."

Barnes, N. Y. HERALD TRIBUNE

"... No better than the preceding "Torchy" pictures and slightly less impressive... the humor is pretty weak..."

Winsten, N. Y. POST

"... Outrageously fantastic and silly, but it manages to become reasonably entertaining... The only casualty, after all, is a loss of time..."

Boehnel, N. Y. WORLD-TELEGRAM

RETURN OF THE SCARLET PIMPERNEL

(United Artists)

"... A handsome production—sizable sets and crowds to match... If you can believe it, it must be exciting..."

Winsten, N. Y. POST

"... High class adventure with a pleasing dash of romance... Causes one to shudder, sigh and cheer at intervals..."

R. W. D., NEW YORK HERALD TRIBUNE

"... Same old melodrama, laid on with fine British unrestraint... Same as "The Scarlet Pimpernel" except change of cast..."

B. C., NEW YORK TIMES

"... If you are in the mood for a swashbuckling romance, this will provide it for you in full measure... A rousing yarn..."

Boehnel, N. Y. WORLD-TELEGRAM

WOMEN ARE LIKE THAT

(Warner Bros.)

"... Listless and uninteresting drama... Static in movement and hackneyed in speech, although it has several good performances..."

Marsh, CLEVELAND PLAIN DEALER

"... Very pleasant and amusing fare... One of those genial little celluloid surprises which comes along now and then..."

Thirer, N. Y. POST

"... A lot of loose threads, pseudo smart dialogue and a clinch fadeout... The players work hard, with only fair results..."

Barnes, N. Y. HERALD TRIBUNE

"... A dull exposition of marital problems... Kay Francis is even less convincing than usual..."

Marsh, CLEVELAND PLAIN DEALER

THE STADIUM MURDERS

(Republic)

"... A brisk little exercise in homicide... Nobody taking the problem too seriously..."

Nugent, N. Y. TIMES

"... A sluggish, stereotyped screen drama... A dull time... Many killings, but singularly unexciting..."

Barnes, N. Y. HERALD TRIBUNE

"... Creepy moments... Nobody looks much like what he's supposed to be, but it doesn't matter..."

Winsten, N. Y. POST

FOOLS FOR SCANDAL

(Warner Bros.)

"... Singularly unfunny, although it tries awfully hard to please... Talented cast..."

H. T. M., PHILA. EVENING LEDGER

"... Confusing, situations are silly instead of funny... Even the best and most engaging duet can't give a plot to a plotless film..."

Finn, PHILA. RECORD

"... An implausible, happily romantic tale... Miss Lombard seems terribly subdued... You can be disappointed..."

Winsten, NEW YORK POST

PENROD AND HIS TWIN BROTHER

(Warner Bros.)

"... Pretty good entertainment... Enough of the gaiety and heartaches of adolescence to result in fair-to-middling fun..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Will probably appeal to the younger generation, for whom the picture is patterned... A pleasant adolescent story..."

Thirer, N. Y. POST

"... A well written minor league melodrama... Long on sentiment and should be a choice selection for the unsophisticated..."

Barnes, N. Y. HERALD TRIBUNE

"... Not bad entertainment of its kind... Designed for the juvenile trade and benevolent oldsters... Friendly nonsense..."

Nugent, N. Y. TIMES

STUDIO SIZE-UPS

(CONTINUED FROM PAGE 7)

UNIVERSAL

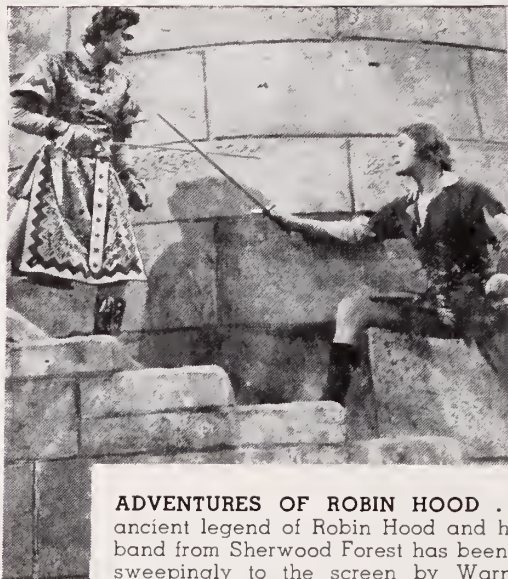
Activity has been heavy on this lot lately, although only three pictures are actually in work now. "Rage of Paris" is the most important. Danielle Darrieux gives every indication of living up to her publicity build-up... There has been a slight pick-up in the name values cast for some of the forthcoming pictures, such as Victor McLaglen in "Devil's Party," Warren William and Gail Patrick in "Suspicion," Adolphe Menjou and Edgar Bergen and his dummy in "Letter of Introduction." The programmers, however, continue to lack any name strength... One of the chief weaknesses at this studio is the selection of stories. Poor judgment in this department is handicapping its chances, and the blame must be placed upon the shoulders of production head Charles Rogers... "Suspicion" is a remake of a creaky old melodrama, but should do well in its field... All hope here is centered on the Darrieux and Bergen-McCarthy films... Rumors of another executive shake-up made the rounds this week, but confirmation was not forthcoming... Ken Goldsmith's option has been lifted. He will make three exploitation features.

WARNER BROTHERS

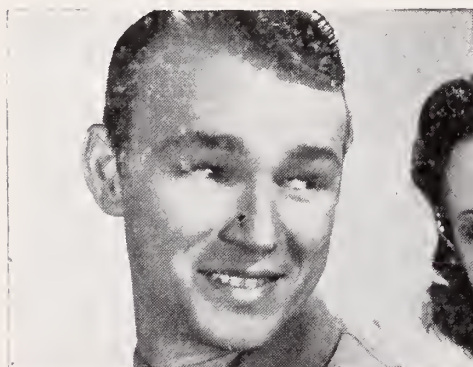
Only two pictures operating here, a low for the Warner organization. Production should be on the upbeat, though, in about three weeks. Ten scripts are being prepared for production within that time. Executives believe they have starring material in John Payne, who took the lead in "Garden of the Moon" when Dick Powell ankled off the lot. They're a bit optimistic, we think... The Bette Davis issue is not so serious as most people are inclined to think. "Comet Over Broadway," at which she balked, has been definitely shelved and Bette either will play opposite Muni in "Maxmilliam and Carlotta" or do the star role in Bronte's "Wuthering Heights." Kay Francis' contract is up soon. She is being rushed through three features before the pact expires. That might be taken to mean that she will be dropped. Her last few pix have been anything but successful... "White Banners," novel because its titles come at the end of the picture, will be roadshowed. Same may be done with "Robin Hood."

Scenes from . . . and a few vital facts about . . . the new films.

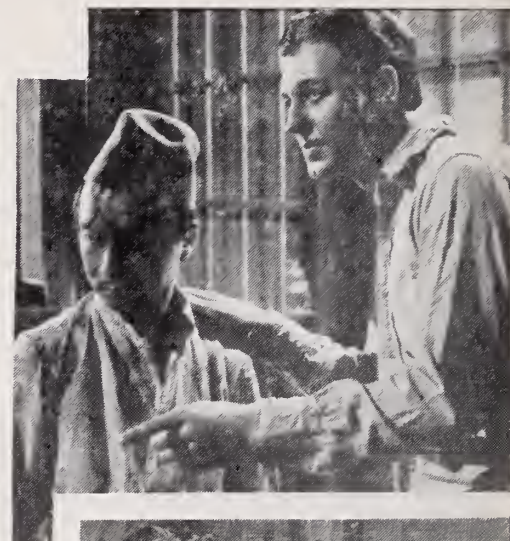
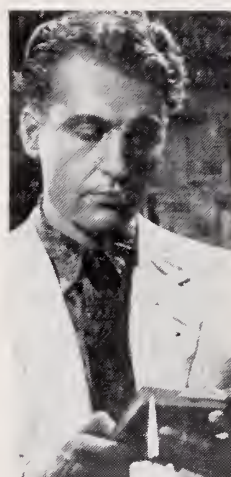
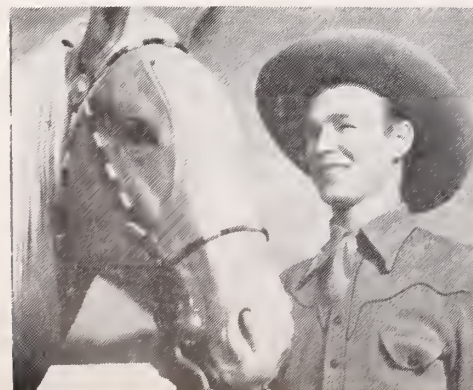
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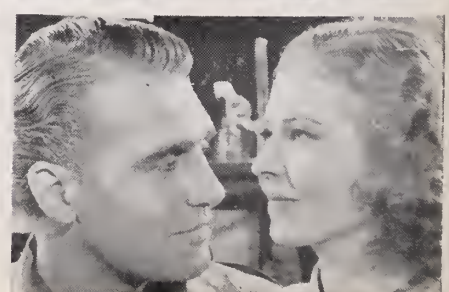
ADVENTURES OF ROBIN HOOD . . . The ancient legend of Robin Hood and his merry band from Sherwood Forest has been brought sweepingly to the screen by Warner Bros. with this impressive cast: Errol Flynn, Olivia DeHavilland, Basil Rathbone, Claude Rains, Eugene Pallette, Alan Hale. In Technicolor, this should make exciting filmfare.



UNDER WESTERN STARS . . This serves to introduce Republic's newest (and, we hear, first rate) singing saddle star, Roy Rogers. The handsome young man rides fast, fights hard, shoots straight and sings soothingly. Comment has it he may replace Autry in the western fans' affections.



CRIME OF DR. HALLET . . Like 'Arrowsmith', it deals with the self-sacrifice of men who brave jungle dangers and disease for science. The people involved are Ralph Bellamy, Josephine Hutchinson, Barbara Read, William Gargan and John King. It was produced by Universal.

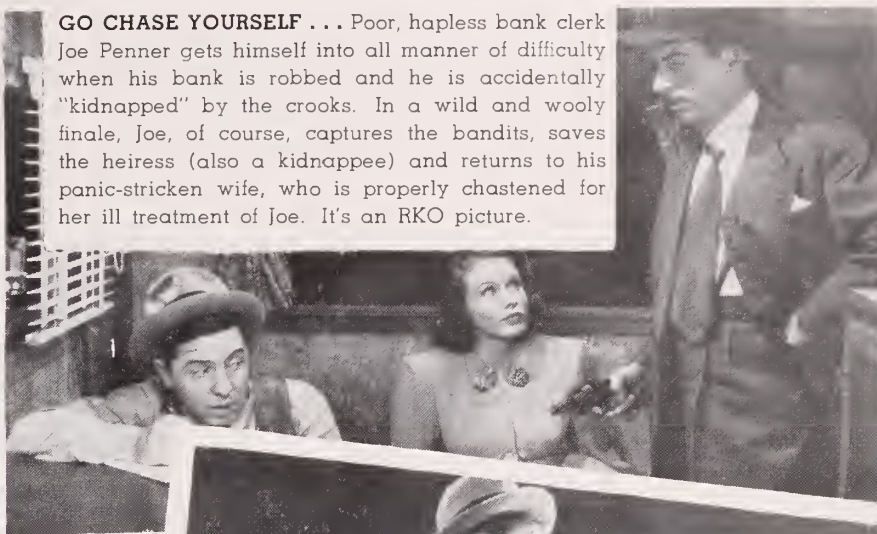


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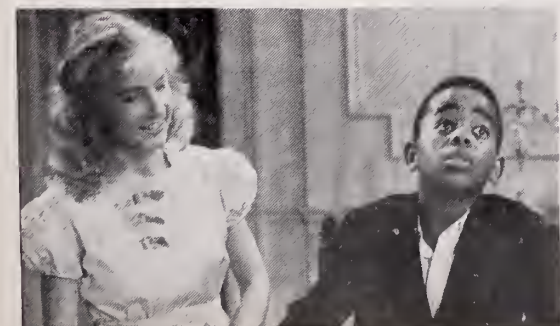
The stills are selected for their descriptive value to exhibitors.



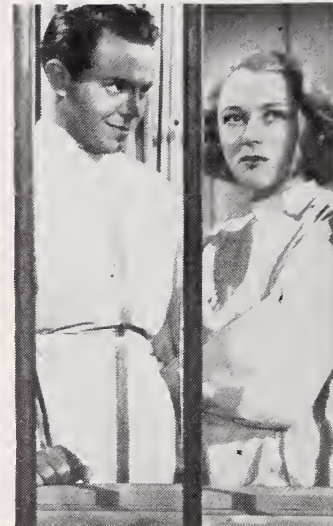
GO CHASE YOURSELF . . . Poor, hapless bank clerk Joe Penner gets himself into all manner of difficulty when his bank is robbed and he is accidentally "kidnapped" by the crooks. In a wild and wooly finale, Joe, of course, captures the bandits, saves the heiress (also a kidnappee) and returns to his panic-stricken wife, who is properly chastened for her ill treatment of Joe. It's an RKO picture.



THE BELOVED BRAT . . . Bonita Granville is the neglected "brat" daughter of parents who are too busy with their own lives to give their child decent care and attention. Only after tragedy overtakes her and she has accidentally killed a man do the parents realize their error. Dolores Costello and Donald Crisp support the "brat." WB produced & release.



EXPLOITATION PICTURE OF THE ISSUE!



CONDEMNED WOMEN . . .

There's socko exploitation features in any film dealing with women behind bars, and this RKO feature is reported to be one of the best of the recent crop on this subject. The combination of girls' heart-break and the suspense created by an impending 'break' by the caged females makes engrossing movie fare for mass audiences. CONDEMNED WOMEN concerns itself principally with the lives of two individuals, but their romance and drama are played against the background of the prison cells and yard.

Louis Hayward and Sally Eilers are the principals. Hayward portrays a young psychiatrist assigned to the prison in which Miss Eilers, discouraged with the world, is serving time for shoplifting. The young doctor's interest in her gradually awakens a response that leads to romance. There is a natural conflict between his career and his love for this numbered girl. Realizing that she stands to wreck his career, Sally joins a group of women planning an escape. What follows makes action-packed melodrama, death for some, haunted freedom for others, including Sally. She finally is lured back to prison to serve her term — with the future brightened by her sweetheart's profession of undying love.

An RKO Picture

Cast: Sally Eilers, Louis Hayward,
Anne Shirley, Esther Dale, Lee
Patrick

Directed by: Lew Landers

SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

Thursday's mass meeting on the game situation was a fizzle and turned into more of a row than a confab. Efforts to induce exhibitors to share the financial burden of the action now pending in Common Pleas Court bogged when the general sentiment was found to be: "Let the game companies stand the cost!" The BARRIST-GOODWIN firm had already advanced a \$750 fee to former city solicitor John P. Connolly and it looks as if neither exhibs nor the other game outfits will pitch in on this. Even such a staunch game-advocate as NORMAN LEWIS hasn't contributed to the 'Bonus' cause. 'Lucky' intends to fight the SAM SOMERSON case through its own counsel, DAVID S. MALIS, and will not join with B & G in their action. With 'Lucky' apparently determined to carry the fight to the Pa. Supreme Court, there is an excellent chance that games will not be tabooed until the fall session, if then. Many indies would be satisfied to have assurance that they will be able to use them through this summer, which looks none too encouraging . . . The Shubert gets two weeks of grand opera starting May 9th when the Columbia Grand Opera Co. of N. Y. comes in. House goes legit in the fall . . . HARRY BODKIN leaves for a S. American cruise shortly . . . DAVE MILGRAM and RAY SCHWARTZ are Kings for a Day Wednesday. Luncheon at the Bellevue . . . Something of a shock to the local trade was PERCY BLOCH's exit from Paramount, after 18 years with the company . . . Hard luck seems to have hit the WB staff with appalling frequency in the past few weeks. AL REH, genial manager of the Stanley, suffered a physical collapse at the Warner Club Tuesday afternoon. AL ZIMBALIST, the ad man, went under the knife for an appendectomy Wednesday. He is at Lankenau Hospital. Could it be that the Warner boys are getting too much work and not enough vacation? . . . They found the body of unfortunate TOM PROFFITT and buried him Wednesday. CHARLIE SMITH of Preferred, who turned many a camera for the former U newsreeler, was a pallbearer . . . MILT SMITH resigned as National Screen's upstate rep. . . The PAUL BARONS will move to Philly this summer . . . NOOKIE BECKETT steps forward to remind you and you that cigars and ciggies are still on sale at the S. W. corner . . . FRANCES CULLEN has replaced REA ROSOFF as OSCAR NEUFELD's sec'y. Miss Rosoff has joined Monogram's Boston staff, where she will be closer to her doctor hubby . . . Condolences to WILLIE FRIEDMAN, who lost his father last week . . . Report that WB may lose the Commodore this fall. Lease is up and the circuit is said to be driving too sharp a bargain for the house, with bondholders' committee ready to sell or lease elsewhere . . . GEORGE NONAMAKER is vitally interested in the city's gas problems.

FROM BOSTON
By Bruce

Everybody here is on edge awaiting the Independent Exhibs "Field Day" Tuesday. Looks like a great time is in store for all . . . ANGELIA MANEY has been named secretary to publicity chief FLOYD BELL of Suffolk Downs. ANGIE doesn't seem to be having much trouble getting a job since M. & P. Theatres let her go after nine years of service. She is out to prove (and enjoy proving it) that M. & P. made a bad blunder . . . Extensive union activities are being undertaken in Boston. The latest is the T. M. A. T., a local of the A. F. of L., which will include theatre managers, treasurers, ticket sellers, press agents and other publicity men. This venture proposes to cover both the motion picture and legitimate stage field as well as other outside press activities . . . E. M. LOEW now has forty-two theatres, the latest addition being the new Lynn Open Air Theatre, which opened last Sunday evening. The auto theatre cost \$50,000, covers fifteen acres and has room for more than six hundred cars . . . ART HOWARD has left for New York again. Busy as the proverbial bee! . . . BRAD ANGER is still missing. Who is she? . . . M. & P. Theatres are building a new theatre in Bath, Maine, to replace a house that burned to the ground several months ago . . . MAE WEST will make a personal appearance at the RKO Boston Theatre beginning April 28th. 'Tis said the contract was made by CHARLES KOERNER over a year ago . . . MAURICE SCHWARTZ of the M. & P. advertising department won a small prize in a recent famous names contest. The boy has brains! . . . DAVE WHALEN, Republic publicity head, and KATHLEEN LAMB are planning to take the plunge in June . . . The exhibs are preparing a royal welcome for A. F. MYERS, Allied's general counsel, when he gets here on the 26th . . . JIMMY O'BRIEN has returned his coonskin to the moth balls . . . JOE COHEN is raring to go,—both on the golf course and the race track. He is equally as good in his booking duties. A Joe of all trades! . . . DICK RUBIN got a swell but unexpected plug on the radio the other morning when a couple of vaudeville artists mentioned what a grand guy Dick was out Saugus way . . . LESLIE BENDSLEV, who is assisting his father at the Community Playhouse in Wellesley, is now firmly established in his new home. Both father and son have an enviable reputation in their community proving themselves real theatre executives . . . Theatres in Massachusetts are bracing themselves for some stern competition from race and dog tracks, baseball, and last but not least, outdoor life. Yet, exhibs are unanimous in stating that if they have excellent pictures they have nothing to fear . . . Spring is definitely here. BILL McLAUGHLIN has that flower back in his button hole!

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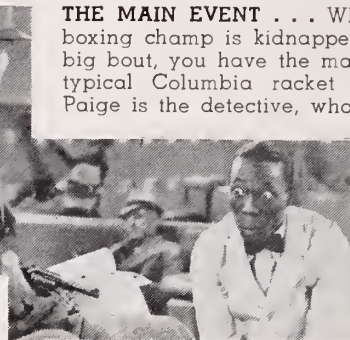
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ADVENTURES OF MARCO POLO . . . No character in history or fiction has acquired more adventuresome glamour than Marco Polo. It was left to Samuel Goldwyn to film the story of this famous globe-trotting, adventure-seeking character. His exploits in love and war in China occupy most of the film version. Support is in the capable hands of Basil Rathbone, Ernest Truex, Alan Hale, George Barbier, H. B. Warner, Binnie Barnes and Sigrid Gurie, the Brooklyn girl who passed herself off as a Scandinavian. It's good fun and fine adventure, according to the critics.



THE MAIN EVENT . . . When the heavyweight boxing champ is kidnapped on the night of his big bout, you have the makings of one of those typical Columbia racket melodramas. Robert Paige is the detective, who likes fights and sets out to regain the stolen boxer. Jacqueline Wells is his girlfriend, also nabbed by the snatchers. The twist is in the fact that the pug, himself, engineered the kidnapping to get the dough.

GOODBYE BROADWAY . . .

You may recognize this as the perennially popular play, SHANNONS OF BROADWAY, for that's the story of GOODBYE BROADWAY. As the couple of ex-vaudeville troupers, who buy an old hotel and encounter all sorts of headaches with it, Alice Brady and Charlie Winninger have roles that suit them ideally. Universal Studios.



Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 10

MAY 14th, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

A WARNING!

It is an unhappy truth that our potentially magnificent motion picture art-industry faces a gloomy future. Call that pessimism, if you will, but he who shuts his eyes to all the portents is no friend of filmdom.

For just about a full decade now most of our production and distribution leaders have been so blinded by the glare of their self-importance that they have not only allowed this ominous situation to arise, but have actually pushed us toward it. They are still content, despite the unmistakable warning signs, to talk vaguely of the glowing promise for that elusive "next season" when their pictures will all be "specials" and the boxoffice millenium will have arrived. But no one takes them seriously any more. We all know that they speak only to enable their salesmen to wheedle a few more dollars from the gullible exhibitor.

Hollywood no longer stands at the crossroads. Some years ago it took the wrong road and has been travelling downhill ever since. The head men in the studios there salve their consciences and their wounded pride by blaming the theatremen for instituting practices in exhibition that have "forced" a lowering of the quality of production. They speak self-righteously of the evil influence of double features, as though they are a cause, rather than an effect—as though they are a legitimate excuse for the ineptitude or negligence of the producer of poor pictures.

Let's nail that lie quickly. Trace the beginning of the spread of double features and

you are led inevitably to the day when the major film companies plunged into the policy of producing fifty to seventy features in a year. The men who started that break-neck schedule of production must have known it was an impossible task—impossible in the sense that most of the films *could not* be of decent quality. But they had a motive. They feared the intrusion of new producing organizations and they felt that by gutting the market with a plentiful supply of pictures, competition would be stifled. To this day they have remained adamant in their determination to keep the field to themselves, EVEN IF IT RUINS THE ENTIRE INDUSTRY, including themselves!

The national economic scene has been too distorted in the past ten years to give us a clear picture of the exhibition business. We remember well enough the hardship suffered by theatre operators during the Hoover depression. The Roosevelt pump-priming of '35, '36 and '37 gave them a shot in the arm, but the current recession again has caused boxoffice receipts to dip to the worrying point.

It has been, therefore, a bit difficult to discern trends in such unsettled times. Some sign posts are apparent, however. Dual bills have continued to spread in good times, as well as bad. Games, dishes and other artificial stimuli have become increasingly important as a means of keeping theatres out of the well known red. What interpretation can be given this trend other than that an ever growing number of exhibitors are finding fewer and

(Continued on page 2)

What Is Wrong
with Universal's
Production?

•

Which Studio
Has the Most
Big Pictures
in Work?

The answers to these and
all other questions you
may ask about Holly-
wood's activities are found
in

FILM BULLETIN'S
PRODUCTION SECTION

Turn to page 11

A WARNING!

CONTINUED FROM FRONT PAGE

fewer pictures that do not require support to attract an adequate audience. And does that not lead us to the inescapable conclusion that fewer and fewer people are coming to America's movie houses for their entertainment!

This is a black picture, indeed. What is to be done about it?

The major film executives have had ample opportunity to understand what must be done, but they seem reluctant to take any steps to rectify the basic causes for this rotten condition. They fear to disturb the balance of power they have held all these years.

Block booking is the vicious system that has led to laxity, inefficiency, wastefulness and dissipation of talent in Hollywood. It has brought us the scourge of the "quickie." It has debased Hollywood's worthier ambitions by placing a premium upon mediocrity and removing the penalty for failure. It has substituted quantity for quality.

Despite the frequent warnings of intervention in the industry by the Federal Government, the film leaders seem content to play their game out to the end. The initiative, then, must be taken by others. Our finger is pointing squarely at the independent theatre men of the country.

These "retailers" of motion picture entertainment actually compose the trade's most powerful element, by virtue of numbers and by their relationship to the

public. Theirs, finally, is the obligation to the theatre patron and they can ill afford to stand idly by while quickie after quickie flickers across their screens. The public will not accept Hollywood's substitute, quantity.

There is no lack of independent leadership, for Allied is leading the way in a move which will restore the industry to a basis of sanity. This organization is aiming straight at the heart of the danger threatening the business in its battle to outlaw compulsory block booking.

The Neely bill would reaffirm the exhibitors' intrinsic right to be the judge of what he wants on his screen. This would be as it should be. Nor would this system do the film producers any disservice. To the contrary, it would revivify film production. It would compel Hollywood to plan its work in advance and pour its abundant ability into each production. It would chase out those parasites who are content to drain off for themselves what immediate profit they can get, without a thought for the future of the industry.

The independent exhibitors of America can rescue filmdom by getting into the front line trenches and fighting with Allied for passage of the Neely bill. The fate of the industry is at stake. The producers must be saved from their own folly!

MO WAX.

EXTRA!

SENATE TO VOTE ON NEELY BILL THIS WEEK JUSTICE DEPT. PLANS ANTI-TRUST SUIT

Washington, May 14.- It was reliably reported here today that the proponents of the Neely bill to ban compulsory block booking won the consent of Senate Majority Leader Barkley for a vote on Tuesday or Wednesday. Barring any unforeseen obstacle, this action would concur with the opening of the Allied States Association Convention in Pittsburgh.

Approval of the vote by Senator Barkley eliminates the dangerous preliminary motion and vote to take up the bill. It greatly improves chances for quick passage by the upper body.

Abram F. Myers, general counsel of Allied, was reported to have been in session with Barkley this week, although there was no confirmation of what they discussed.

A well informed source also advised FILM BULLETIN that an anti-trust action against the Hays organization is being contemplated by the Department of Justice. This move, we were told, would be apart from the broad anti-monopoly program recently proposed by President Roosevelt in a speech. The members of the Justice Department are said to be investigating the most effective means and most favorable location for bringing the suit against the major film companies.

THE GOALS OF ALLIED

By ABRAM F. MYERS

General Counsel, Allied States Association

An invitation to discuss the goals of Allied is not as much of a challenge as some might think. Those objectives were in the minds of the organizers of the association and were outlined in the first draft of constitution. They have altered only slightly in the intervening nine years. They have been many times re-affirmed at national conventions, at board meetings, and by the affiliated regional associations.

The trouble is that the ends have too often been confused with the means. The ends are crystallized and unchangeable, the means have varied from time to time. In the beginning it was believed that, with the leading independents mustered under one banner, the objectives could be attained by the usual methods of negotiation and understanding. Overnight it became apparent that the politicians in New York wanted no truly independent national organization and that they were determined to disrupt it or prevent its spread at any cost.

Thus Allied from the very beginning was forced into an aggressive policy that has been followed ever since.

The basic principle of the Allied philosophy is that the theatres belong to and should be operated by the exhibitors. At first, this merely contemplated that the distributors should abandon or modify trade practices which prevented the exhibitors from exercising an intelligent selection in buying pictures and which interfered with the exhibitors' control over the operating policies of their theatres. Thus block booking, interchangeability, unreasonable protection, admission price control, percentage playing (especially with guarantees), checking, etc., were among the problems which first occupied the attention of the association.

It was soon recognized that at least some of these practices were being stimulated by the expansion of the producer-distributors in the field of exhibition. Protection, control of admissions, and checking gave the producer-distributors strong competitive weapons against the independent theatres and facilitated their absorption of the latter. No progress having been made in securing modification of these practices by negotiation, there followed a switch in the procedure but not in the objectives. At the Cleveland convention it was decided that divorcement of production and distribution from exhibition by legislation was the only course left open.

Security for the theatre owners was the next great principle. Naturally no one supposed that membership in a particular association could protect any exhibitor against losses resulting from lack of showmanship, business acumen, or energy. But it was felt that men of character and ability who have spent their lives and

invested their all in the business should not be exposed to loss or ruin by the exercise of arbitrary power inherent in the control by the Big Eight of necessary supplies of film. In this connection it was felt—

(a) That independent exhibitors should not be exposed to invasion by the producer-distributors where there was no need for facilities which the independent could not supply and where the only object to be accomplished was the taking away of the independent's business by depriving him of his product.

(b) That where competition already exists between affiliated and independent theatres (or until the producer-distributors can dispose of their theatres), power resident in control of the films should not be exerted to deny independents of the priority of run or choice of product which they otherwise might enjoy, nor should the independents be discriminated against in any way.

(c) That the right of the exhibitors to earn a fair return on their investment in the theatres, no less than the right of the distributors to earn a fair return on their investment in the studios and films, should be fully recognized; and while no precise pricing formula is feasible, manifest unfairness in the draining off of theatre earnings in the form of film rentals should be adjusted.

Embodied in these fundamentals of the Allied creed is a magna charta which, if subscribed to in good faith, and interpreted and administered by fair and disinterested tribunals, would accomplish all that Allied has ever sought to accomplish. The wonder of it is, in view of the attempts that have been made to pin the red badge on Allied leaders, that this program holds no threat to the property, prosperity, or legitimate operations or practices of any other branch of the industry. Most remarkable of all, Allied never has been and is not now committed to any particular method or means for translating these principles into practice.

This much I believe: Allied is closer to its objectives today than at any time since the association was organized. Lacking evidence of a bona fide purpose by the producer-distributors voluntarily to curb their predatory practices and to set up honest tribunals as a guarantee for the future, the Pittsburgh convention undoubtedly will insist upon a renewal of the legislative program with even greater vigor. I predict that the exhibitors will insist that the organization and practices of the motion picture trust be included in the broad investigation to be made pursuant to the President's recent message. Whether as a result of fact finding by the investigators, new legislation pursuant to their report, action by the Department of Justice under existing law, enactment of the Neely Bill and State theatre divorcement bills, or a combination of any or all of these, the monopolistic practices of the motion picture trust are doomed.

INDEPENDENT EXHIBITOR LEADERS NAME MOST OBJECTIONABLE TRADE PRACTICES

In an effort to obtain a consensus of opinion from independent exhibitor organization leaders on disputable trade practices, FILM BULLETIN addressed this question to a number of these men in various sections of the country: "Which Three Trade Practices Do You Regard As the Most Objectionable, and, briefly, why?" Following are the replies:

EDWARD F. MAERTZ

*President, Independent Theatres Protective Association
of Wisconsin and Upper Michigan*

"I believe that block booking and blind buying are perhaps the most objectionable practices in the industry today. That they promote monopoly and restrict the supply of product is evident to any exhibitor. Because of the strength inherent in these practices, many other objectionable trade practices have been promulgated. While outward acts of coercion by distributors upon exhibitors are many, the backbone of all of the distributor "compelling" forces rests in the compulsory block booking and blind selling policy. Deprive them of its effectiveness and then exhibitors will at least be in a much better position to resist unjust and unreasonable encroachments upon their rights.

"I have chosen to discuss block booking and blind buying as one practice because elimination of one and not the other will be no cure.

"Another objectionable practice is selling of pictures on a percentage basis and demanding preferred playing time. By these a distributor is made a partner in the theatre against the exhibitor's wishes. He is deprived of his right to operate his theatre on a policy most consistent with what his business and showmanship experience advises. Though the distributor dictates the policy, he does not share the losses in case of exercise of poor judgment. This is manifestly unfair and unwanted.

"The switching of allocations also deprives an exhibitor of the right to operate his theatre in a sound economic way. By virtue of this practice, distributors enrich themselves clearly to the detriment of the exhibitor. The exhibitor holds the bag of substitute pictures; the distributor the bag of gold paid for better pictures.

"Your inquiry confined this discussion to 3 objectionable trade practices and therefore I have refrained from discussing some other very important evils in the industry as for instance, affiliated theatre competition."

* * *

N. M. CAMPBELL

Secretary, Associated Theatre Owners of Indiana

"In reply to your inquiry of May 3rd, may we advise that our Board of Directors in session today has chosen the following trade practices as being most objectionable to independent theatre owners:

"BLIND SELLING: Speaks for itself—nobody willingly goes blind at anytime or anything.

"PREFERRED PLAYING TIME: Nobody knows as well as the exhibitor when and how he can get the most money for everybody concerned.

"PERCENTAGES are getting extremely obnoxious because the Distributors do not apply percentages with any regularity or equity to the exhibitors and are constantly seeking higher rates than are justified from any angle of good business for the industry.

"These practices are so well recognized by the exhibitors over the nation that it would seem useless to add more at this time."

* * *

RAY BRANCH

President, Allied Theatres of Michigan

"Personally I think selling features by numbers is getting to be a great evil, and too much depends upon the

confidence shared by both parties to such contracts. While it is true that one or two Companies have kept faith with exhibitors under this plan of selling, yet this is overshadowed by some that have grossly abused the faith, and I feel that it is a practice that should be abolished, it allows to much flexibility in switching of allocations, and too often inferior pictures are moved up from lack of better ones released during a season. I doubt very much if withdrawing pictures for roadshowing, has to any appreciable extent damaged exhibitors at least not of late years.

"The subject of blind selling might easily come under the above paragraph, for selling by numbers means the same thing, and has worked a distinct hardship on many exhibitors. Block booking as I see it now, is pretty well covered in the present Neely-Pettengill bill.

"Preferred playing time is a subject that could very easily be worked out through a fair understanding between both parties, as it only applies in the case of percentage pictures, and I am quite positive that I have a solution to this problem, whereby percentage contracts need not be so terrible and instead might prove desirable once an equitable arrangement is made on the entire product.

"What we need badly is more give and take on both sides, and the courage to make an attempt to sit down and work out some of these problems together without the necessity of calling in all the legal talent in the land and digging up screwy ambiguous clauses that we know cannot be fulfilled by either party to the contract, and some that we have no intention of living up to, which do nothing more than arouse resentment and hatred for the other party instead of a desire to play the pictures on the days that will get the most money for both of us and share in the results that we each are entitled to receive.

"I hope the day will come soon, when we can again sit across the table and arbitrate our difficulties as we did before someone said it was illegal to settle disputes outside of law."

* * *

LEO F. WOLCOTT

*President, Allied-Independent Theatre Owners
of Iowa and Nebraska*

"Replying to your letter of May 3rd, you are advised that we consider the following three film trade practices as most objectionable:

1. Block Booking
2. Percentages
3. Preferred Playing Time

"The objectionable features of Block Booking have been outlined too many times to need further comment here except to say that we believe this could be rectified by either the enactment of the Neely Bill or a sufficient cancellation privilege, say 33 1/3%.

"Percentage pictures on preferred playing time are extremely objectionable to the majority of small town theatres who find that they are unable to gross enough money to pay the percentages demanded and their house overhead. If these practices are persisted in, it can only mean the closing of many small town theatres.

"In addition to and support of the above three trade practices we find a very vicious custom of enforcing such sales through the promotion of the threat of competition unless the exhibitor buys at the terms laid down by the distributors' representative.

"If these abuses could be eliminated, the motion picture industry would certainly be a much more pleasant one to be associated with."

(Continued on page 21)

'THE ADVENTURES OF ROBIN HOOD' SEASON'S GREATEST FILM

Rates ●●●●.

—Hollywood Preview—

Warner Brothers
105 Minutes

Errol Flynn, Olivia De Havilland, Basil Rathbone, Claude Rains, Patric Knowles, Eugene Pallette, Alan Hale, Melville Cooper, Ian Hunter, Una O'Connor, Herbert Mundin, Montagu Love, Leonard Wiley, Robert Noble, Kenneth Hunter, Robert Warwick

Directed by Michael Curtiz & Wm. Keighley

ROBIN HOOD is the biggest picture of the season! A sweeping adventure film, it has, also, rare depth and beauty; a combination of entertainment elements such as exhibitors and producers only dream about. From the legends of England's gallant Robin Hood, writers Norman Reilly Raine and Seton I. Miller, have scripted a magnificent story, rich in action, romance and pageantry, all set off by a breathtaking production enhanced by

excellent Technicolor. Thrilling, tense, exciting and colorful, ROBIN HOOD is a glorious cinematic adventure, a treat for audiences of every class. Critical applause will be plentiful, word-of-mouth favorable and profuse. It is assured a thunderous reception at the boxoffice.

Dashing Errol Flynn is Robin Hood, a charming rogue blithely facing danger and death to free his people from the hardships imposed on them by King John, who gains control of Britain's throne during the absence of his brother, Richard the Lion Hearted. John, who is superbly realized by the talented Claude Rains, is abetted by sinister Basil Rathbone, Melville Cooper and Montagu Love. Olivia de Havilland imparts a distinctive warmth and dignity to Maid Marion. Patric Knowles is Will Scarlett and Eugene Pallette capably interprets the jovial Friar Tuck. Alan Hale is the delightful Little John.

Ian Hunter is Richard the Lion Hearted, upon whose return Robin Hood and his men finally succeed in outwitting the wily John. Disguised as Friars they attend the coronation ceremony, engage in a stirring battle with the soldiers, and return Richard to his throne. The men of Sherwood Forest are pardoned and Robin wins the lovely Marion.

Directorial credit is split between Michael Curtiz and William Keighley. There is no evidence of the switch in the finished product. The story is smoothly told, building perfectly to very dramatic climax. A word of credit is deservedly due the photography by Tony Gaudio and Sol Polito, whose efforts on several occasions brought spontaneous applause from the preview audience, this reviewer included.

AD TIPS: Call it the greatest adventure film of all time. Sell the great cast.

HANNA (Hollywood).

'VIVACIOUS LADY' COMEDY AMUSING IN SPOTS

Rates ●● + generally.

—Hollywood Preview—

RKO
90 MinutesGinger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn, Frances Mercer, Phyllis Kennedy, Franklin Pangborn, Grady Sutton, Jack Carson, Alec Craig, Willie Best
Directed by George Stevens

VIVACIOUS LADY has the advantages of an appealing couple in Ginger Rogers and James Stewart. The trouble with this comedy is that its central idea is not strong enough to hold water through the footage required for a top attraction. Sixty minutes would have

been plenty. As it stands now there are several howlingly funny sequences, but their excellence is offset by as many lagging scenes, particularly noticable in the beginning. It will probably click to above average grosses on the strength of the Rogers and Stewart names.

James Stewart meets and marries Ginger, a night club entertainer. She goes with him to his home town, where he teaches at the college of which his father, Charles Coburn, is president. Afraid to tell his father of their marriage, Ginger is passed off as the girl friend of Stewart's irresponsible cousin and family black sheep, James Ellison. After various complications the truth comes out,

Coburn forces Ginger to leave. With her goes his own wife, Beulah Bondi. Stewart gets drunk and asserts himself. Then, aided by his father, who by this time has seen the light, stops the train for a grand reunion.

Stewart's performance is keyed to an annoyingly slow pace, which while consistent with his character constantly holds up the comic development. James Ellison is good as the bibulous cousin. Beulah Bondi and Charles Coburn make acceptable parents. Willie Best has some outstanding moments as a colored porter.

AD TIPS: Feature Rogers and Stewart as a new romantic team.

HANNA (Hollywood).

'CRIME SCHOOL' PUNCHY EXPLOITATION MELODRAMA

Rates ●●● generally.

—Hollywood Preview—

Warners
85 MinutesHumphrey Bogart, Gale Page, Billy Halop, Bobby Jordan, Huntz Hall, Leo Gorcey, Bernard Punsley, Gabriel Dell, George Offerman, Jr., Weldon Heyburn, Cy Kendall, Charles Trowbridge, Milburn Stone, Harry Cording, Spencer Chartiers, Donald Briggs
Directed by Lewis Seiler

Once again the Warner Studio has lifted a labeled B picture into A boxoffice classification by utilizing strong exploitation angles. That CRIME SCHOOL meets the requirements of a top attraction may be traced to the presence of the "Dead End" kids in its cast. These youngsters, peculiarly adept at portraying street toughs, give the picture sock interest by the force and naturalness of their per-

formances. The story is familiar, moving through a host of well known complications to an obvious conclusion, but it is always engrossing. This can be sold at good grosses wherever they relish this type of high-powered melodrama.

Story opens in the New York slums where the youngsters under the guidance of their leader, Billy Halop, sell the results of their stealing to a pawn broker. When he welches on their payoff, Leo Gorcey slugs him. He is seriously injured and the kids are brought into juvenile court. Rather than squeal, they all go to reform school. The institution is presided over by Cy Kendall, whose system of regulation breeds rather than reforms crime. Humphrey Bogart is engaged by the State to investigate conditions. He throws Kendall and his cohorts out, but retains Weldon Heyburn, the chief guard. Heyburn,

anxious to hide his and Kendall's graft, as well as to discredit Bogart, connives to effect the runaway of the kids. Bogart saves the day in the nick of time, beats up Heyburn and later wins a parole for the boys. His romance with Halop's sister, Gale Page, ends in marriage.

Acting honors, of course, go to the kids as a group. Each is perfect in his respective role. Humphrey Bogart is forceful in a sympathetic role. Gale Page is a lovely newcomer. Weldon Heyburn and Cy Kendall are expert heavies.

Seiler's direction evidences neat blending of heavy drama and comedy.

AD TIPS: Sell that title and the expose of reform school evils. Feature the "Dead End" gang and Bogart. Go to town on this one, it will bring big returns!

HANNA (Hollywood)

MORE REVIEWS ON PAGE 6

'DOCTOR RHYTHM' ENLIVENED BY BEATRICE LILLIE

Rates ●●● generally.

—Hollywood Preview—

Paramount

81 Minutes

Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine, Rufe Davis, Laura Hope Crews, Fred Keating, John Hamilton, Sterling Holloway, Henry Wadsworth, Franklin Pangborn
Directed by Frank Tuttle

Beatrice Lillie is the outstanding attraction in this new Paramount musical. Returning to the screen after a lengthy absence, the noted British comedienne gives every evidence of becoming just as popular with film fans as she is with New York and London theatre-

goers. DOCTOR RHYTHM is best when she is on the screen. Its tendency to lag is overcome more than once by her appearance in a howlingly funny comedy scene. Otherwise it is only mildly entertaining. The Crosby name will lure good audiences, but Miss Lillie is the one they'll talk about.

Story opens at the zoo where three school chums, Crosby, Devine and Rufe Davis hold a reunion. Next morning it is discovered that Devine's hangover and encounter with a seal prevents him from handling his assignment as bodyguard to Mary Carlisle, so Crosby functions in his stead. The girl is in love with Fred Keating, gambler, and according

to instructions from Miss Lillie, her aunt, Crosby is to prevent their marriage. This he does after various difficulties, finally winning Mary for himself.

Crooner Crosby does his usual effortless job. His songs are few but all are good. Miss Carlisle is merely decorative. Andy Devine's priceless scene with a seal deserves an Academy Award. Laura Hope Crews foils for Lillie. Keating lends a suave note to a shady character. Support is excellent.

Tuttle's direction is too slow for this type of musical. His work is below par.

AD TIPS: Feature Crosby and Lillie.

HANNA (Hollywood)

'THE SAINT IN NEW YORK' SNAPPY MELLER FOR ACTION FANS

Rates ●● for action houses.

—Hollywood Preview—

RKO

71 Minutes

Louis Hayward, Kay Sutton, Sig Rumann, Jonathan Hale, Jack Carson, Paul Guilfoyle, Frederick Burton, Ben Weldon, Charles Halton, Cliff Bragdon

Directed by Ben Holmes

This is much too implausible to convince most moviegoers—but youngsters and avid action fans will enjoy it. It's a "Bulldog Drummond" type of yarn that moves swiftly, with our hero constantly engaging in narrow escapes from terrifying odds. "The Saint"

performs his feats in even more reckless style than the famed Drummond. Only let down comes at the climax, which fails to explain lucidly some of the situations. Nevertheless, this is eminently good action fare which will get fair returns where exploited enough to commensurate for the lack of known names.

Hayward is the "Saint," a modern Robin Hood, who is urged to come to New York by Frederick Burton to help the police wipe out a gang of racketeers who control the entire city. Hayward succeeds in killing off members of the gang one by one. There remains only the big shot, who is betrayed by his girl friend, Kay Sutton, and revealed to be Burton himself. When his identity is discovered, Bur-

ton is killed by Hayward, but not before a bullet ends the life of Miss Sutton.

Hayward does well in the title role, carrying it off with ease and charm. Miss Sutton is an exceedingly attractive girl, but a novice actress. Best supporting player is Jonathon Hale, who scores as the Saint's policeman friend.

The direction by Ben Holmes is consistently punchy and speedy.

AD TIPS: Feature the "SAINT" as a new action hero. Exploit the yarn as the story of a man who singlehandedly wiped out gangdom in New York.

HANNA (Hollywood).

'ZAMBOANGA' GOOD NOVELTY FOR DUALS

Rates ●● as dualler; better for art houses if exploited.

Grand National

63 Minutes

Native Moro Cast

Directed by Eduardo De Castro

Photographed by Wm. H. Jansen on Islands of Sulu Sea

Musical Score by Edw. Kilenyi

This is a very beautifully photographed and interesting subject which can be used to

good advantage alone in arty spots and as a novel dualler generally. Properly exploited, it should prove a good boxoffice stimulant.

Lives and customs of the primitive people are shown in detail, providing unique entertainment. What begins as a romantic love idyll in a land of tropic beauty soon develops into a battle between two tribes, one of which are 'women raiders,' capturing beautiful Moro maidens as victims while the men are away diving for pearls. Of course, the right side wins and the villain is sent to a

drowning death in the rapids and the film ends with a wedding ceremony for the reunited lovers.

One striking scene shows a native crushed by a huge snake. There are many, many shots that are really photographic gems, including native dances, pearl diving, underwater shots, etc. There is absolutely no nudity or suggestiveness.

Direction is good, photography lovely, and musical score effective.

PIX.

'RADIO FOLLIES' WEAK ENGLISH MUSICAL

Rates ● as dualler.

Alliance Films

60 Minutes

Helen Chandler, Will Hay, Clifford Mollison, Teddy Joyce and Band

Directed by Arthur Woods

This English musical will hardly make a dent over here. The production is OK, but material is so awfully, awfully British and

dull! A couple of fair songs, several cumbersome dance routines that smack of the early Warner "done with mirror" effects, and some mighty unfunny comedy are the ingredients of RADIO FOLLIES. It will serve merely as a dual bill filler.

The thread plot has Will Hay as director of a large radio station. The programs are terrible, according to Mollison, upstart in the complaint department, who falls in love with Hay's daughter, Helen Chandler. Hay gives

him a chance to make the programs more popular, but Mollison is stymied by the head of a theatre trust, who will not permit his contracted artists to go on the air. At the last moment Mollison and Chandler round up all the help in the broadcasting station, to discover that they all have hidden talent. The televised broadcast is a tremendous hit (with the screen audience!).

PIX.

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'SINNERS IN PARADISE' CONFUSING MELODRAMA

Rates ●●—.

—Hollywood Preview—

Universal

65 Minutes

Madge Evans, John Boles, Bruce Cabot, Marion Martin, Gene Lockhart, Nana Bryant, Charlotte Wynters, Milburn Stone, Donald Barry, Morgan Conway, Willie Fung

Directed by James Whale

SINNERS IN PARADISE starts off with every promise of being a gripping and compelling drama. But, before many sequences have passed it turns into a hodge podge of meaningless situations too ridiculous to hold inter-

est. Three writers worked on this script, which indicates once more the truth of the old adage that "too many cooks spoil the broth." Several good names are wasted. This will get the go-by in the better grade houses, except where Evans and Boles are popular. The title will help it in action houses.

Yarn concerns a group of people aboard a plane bound for the Orient. It crashes in mid-Pacific and the survivors land on an island, deserted save for the presence of John Boles, whose reason for being there he does not reveal. Boles refuses to help them get to the mainland in his boat. They are forced to make their own way. Several are killed,

Bruce Cabot falls in love with Marion Martin and Boles himself makes a play for Madge Evans. Eventually Boles' Chinese servant returns with the boat which has been stolen. Boles and the others start for civilization. The suggestion is that the island has cleansed them of all their sins.

With few exceptions the performances are all pretty terrible. Nana Bryant manages to die nicely. So does Willie Fung.

James Whale's direction is a far cry from the compelling type of melodrama filmgoers have come to expect of him.

AD TIPS: Sell the title.

HANNA (Hollywood).

'STORM IN A TEACUP' FINE COMEDY FOR INTELLECTUALS

Rates ●●● for arty houses; secondary dualler elsewhere.

United Artists (Korda)

83 Minutes

Vivien Leigh, Rex Harrison, Cecil Parker, Ursula Jeans, Gus McNaughton, Sara Allgood, Scruffy, the mongrel dog, others

Directed by Victor Saville and Ian Dalrymple

STORM IN A TEACUP is a delightful comedy, but, alas, only for a limited audience. It's strictly for the class houses and won't mean a thing in the action and nabe locations. The atmosphere and dialogue are Scotch-English and it has no marquee names. It is a very smart, sparkling little satire on

Scottish nationalism, pompous statesmen, politics in general. The acting is excellent all down the line, and superb direction by Saville and Dalrymple constantly enlivens the story. By shots of wind-blown trees, storm-churned seas, etc., the directors adroitly suggest the "tempest" that is gaining momentum in the small Scotch village of Baikie, where the action of the film is laid. The dialogue is always intelligible.

Harrison, a young London reporter, comes to the little Scottish town for a job on the paper. He rouses a whole nation against Parker, an overbearing politician, because of his unfair treatment of Allgood, a delightful

old Irish woman who couldn't afford a license for her beloved mongrel dog, Scruffy. He also meets and falls in love with Parker's daughter, Leigh, and she sticks by him through it all.

Whole picture is full of droll, satiric jibes at Parker, who has ambitions of being the first dictator of Scotland. The dog sequence, wherein Harrison turns loose hundreds of "mutts" in Parker's home, and the trial scenes are very comical.

The entire film is filmed with deliciously portrayed characters.

PIX.

'FEMALE FUGITIVE' GOOD TITLE AND FAIR MELLER

Rates ●● for action houses; OK dualler elsewhere.

Monogram

60 Minutes

Evelyn Venable, Craig Reynolds, Reed Hadley, John Kelly, Charlotte Treadway, Reginald Sheffield, Rafael Bennett, John Merton

Directed by William Nigh

This has a swell exploitation title, a fine performance by Evelyn Venable and good direction by William Nigh. Action houses should find it easy to sell for above average grosses, while the nabes can use it to ad-

vantage on duals with a comedy or musical feature for support. The story of an innocent wife being implicated in crime by her husband is saleable material. It is developed quite logically here.

Craig Reynolds, truck hi-jacking husband of Venable, gets her mixed up in a get-away from the law. She then flees from him, poses as a cook and gets employment with Reed Hadley, artist. His fiancée and her mother call at inopportune time and make false accusations regarding Hadley and Venable. He leaves for city. From memory he paints her

picture and, not knowing she is the "female fugitive," sells it for a magazine cover. Reynolds, meanwhile, has located his wife and comes to take her away with him, but not before Hadley realizes he loves her and returns to tell her so. A fight follows, resulting in Reynolds being killed by a detective, who arrives in nick of time. Venable is told that there is evidence that may clear her.

Supporting performances are adequate.

AD TIPS: Sell the innocent wife-crooked husband angle; fleeing from law for love, etc.

PIX.

'CRIME TAKES A HOLIDAY' NEAT ACTION OFFERING

Rates ●● in action houses.

—Hollywood Preview—

Columbia

61 Minutes

Jack Holt, Marcia Ralston, Russell Hopton, Douglass Dumbrille, Arthur Hohl, Thomas Jackson, John Wray, William Pawley, Paul Fix, Harry Woods, Joe Crehan

Directed by Lewis D. Collins

Here's a smartly contrived action offering which will click with Holt's fans and other patrons of the shoot 'em up houses. A novel angle is the substitution of a clever tag finish for the usual chase sequence. Yarn has some

confusing moments in the earlier sequences, but Collins' shrewd direction straightens them out to make this satisfactory filmfare in its category. It has an above-average cast for this type of film.

Holt is the crime busting district attorney of a large city whose merchants are harassed by racketeer demands for protection money. Douglass Dumbrille is the big shot of the crook organization, who hides his identity by posing as the head of a group of good citizens. Marcia Ralston's father is railroaded to the gallows for a murder committed by the gangsters. Holt is aware of his innocence,

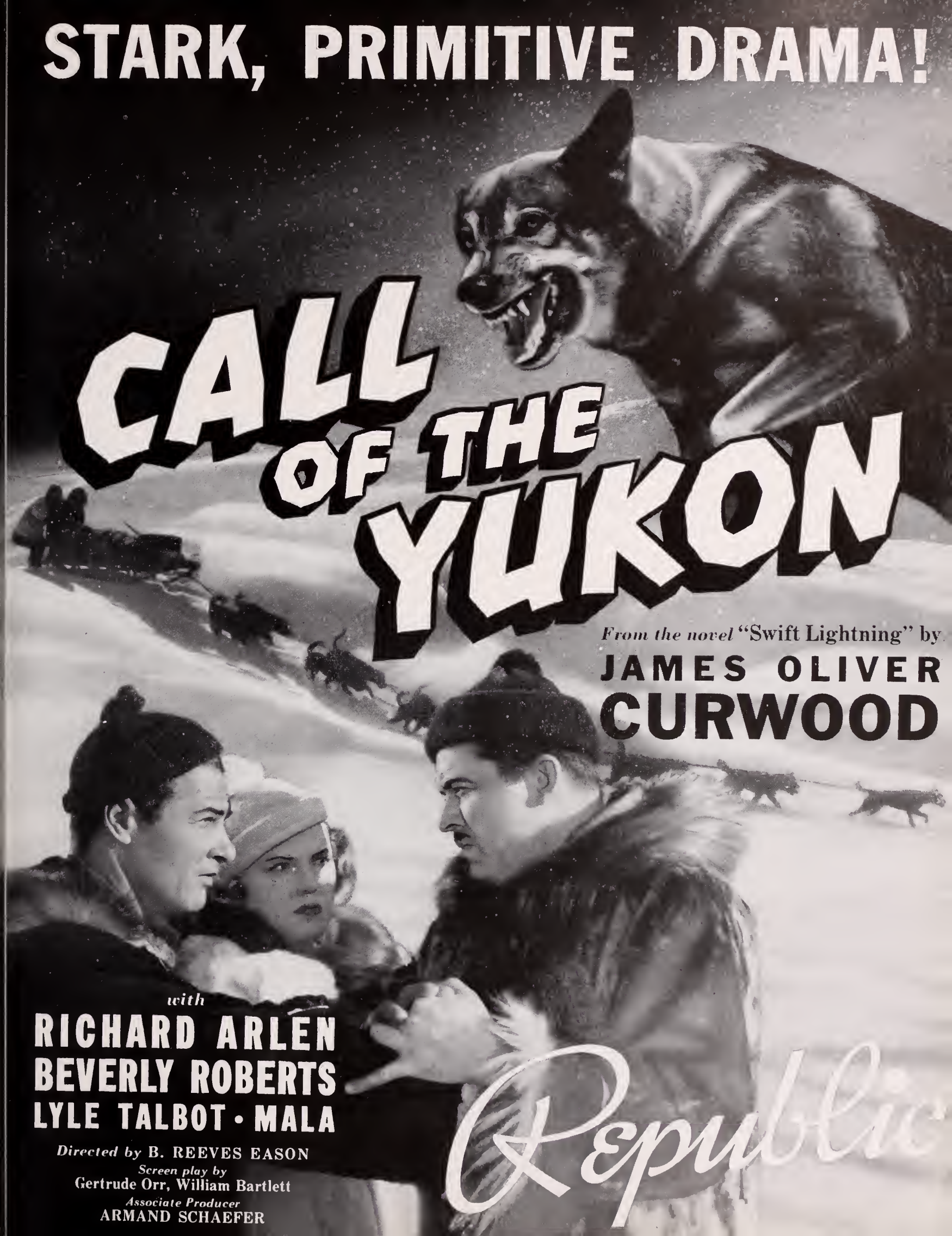
but uses him as a foil to trap the gang leader. At the last moment the governor refuses a pardon. Holt works fast and through a conversation slip-up made by Dumbrille, he succeeds in obtaining a complete confession.

Holt does his usual vigorous job. Marcia Ralston and Russell Hopton adequately handle their romantic assignments. Dumbrille scores as the crook chieftan ably abetted by Arthur Hohl and others.

AD TIPS: Feature the "crime-busting" angle. Suggest its connection with Dewey Vice Crusade in New York.

HANNA (Hollywood).

STARK, PRIMITIVE DRAMA!



CALL OF THE YUKON

From the novel "Swift Lightning" by

**JAMES OLIVER
CURWOOD**

with

**RICHARD ARLEN
BEVERLY ROBERTS
LYLE TALBOT • MALA**

Directed by **B. REEVES EASON**

Screen play by
Gertrude Orr, William Bartlett

Associate Producer
ARMAND SCHAEFER

Republic

'IT'S ALL IN YOUR MIND' CRUDE SEX FILM

Rates ●.

—Hollywood Preview—

Bernard B. Ray

63 Minutes

Byron Foulger, Constance Bergen, Betty Rodman, Lynton Brent

Directed by Bernard B. Ray

Intended as a psychological insight into the mind of a man physically suppressed by

his nagging wife, this emerges as an awkward, laughable grind exploitation feature which can be sold along sensational lines only. Production of the 1914 vintage is dolled up with art studies and tinted red film for the big fight scene. Generally sloppy stuff this is for the thrill seekers only in those locales where it gets by the censors.

Plot has Byron Foulger, a middle aged anemic looking individual, working in an ad-

vertising agency. His first gander at a semi nude model sets him thinking. So off he trots in search of adventure, finally making the acquaintance of Constance Bergen, a second rate gold digger. She rooks him for all he's got plus five hundred dollars he snitches from the company. He gets it back after some mental and physical agony, then returns to his wife a considerable wiser man.

HANNA (Hollywood)

'OVERLAND EXPRESS' BUCK JONES IN TOP FORM

Rates ●●● for action spots.

Columbia

60 Minutes

Buck Jones, Marjorie Reynolds, Carlyle Moore, Matson Williams, William Arnold, Lou Kelly, Bud Osborne, Ben Taggart

Directed by Drew Eberson

Quasi-historical, rip roarin', mile-a-minute

western about the establishing of the Pony Express, with Jones and his associates tearing through the footage at break-neck pace. There is more action, bang-up production, and, unexpectedly, ace musical accompaniment than one finds in a dozen ordinary horse operas. It's aces for the action spots. On Saturday matinees the kids will rip the house apart with excitement.

Jones is instrumental in persuading Kelly and his brother Arnold in bankrolling the establishing of the Overland Pony Express. After much difficulty with Indians, bribed by Williams, who is out to retain his mail carrying privileges at all costs, Jones maintains the schedule, and Kelly and Arnold are awarded the contract by Taggart.

PIX.

FILM BULLETIN REVIEWS

COME TO YOU

STRAIGHT FROM THE SHOULDER

UNBIASED . . . DETAILED

They tell everything you want to know about the new films.

'TWO GUN JUSTICE' AVERAGE McCOY WESTERN

Rates ●●.

Monogram

55 Minutes

Tim McCoy, Joan Barclay, Betty Compson, John Merton

Directed by Alan James

This is just another Tim McCoy horse opera. There is plenty of shooting, with the Colonel

showing off his prowess with the six-shooters. Where they like McCoy it will get average returns. It has a nasty villain in Merton, and two good females in Barclay and Compson.

McCoy goes to help ranchers clean up an outlaw band which is perpetrating outrage after outrage. Two-gun McCoy arrives, and by various displays of his prowess with shooting irons and riding puts them to rout. However, he finds time to renew his old

friendship with Compson, who runs the gambling saloon, and to fall in love with Barclay, daughter of one of the harassed ranchers. He walks out on both dames, however, seeking new fields to conquer.

There is action in plenty and the "plot" never gets in the way long enough to slow things up.

PIX.

'LAND OF FIGHTING MEN' RANGE WAR WITH SONGS

Rates ●● for western spots.

Monogram

56 Minutes

Jack Randall, Herman Brix, Louise Stanley, Dickie Jones, Bob Burns, Wheeler Oakman, John Merton, Lane Chandler, Rex Lease, Colorado Hillbillies

Directed by Alan James

Average western with a cast that reads like a who's who among western crooners, riders, ropers, sharp-shooters, and fighters. Press sheet says: "Range war! Your JACK of thrills starts a gun-fighting free-for-all with ranch thieves in whirlwind round-up of bad men!" And that just about explains it. Plot is the elemental western formulae spaced with okeh

singing by the Hillbillies and chuck full of siam-bang action. Kids will shout when little Dickie Jones goes to rescue, riding horseback with the best of them.

Jack Randall, handsomest of the saddle stars, improves with each effort. His support is excellent.

PIX.

PRODUCTION SECTION

MAY 14th, 1938

11

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

Things continue rather slowly here. Three films shooting—an action opus, a western and "You Can't Take It With You." This picture returns to the Col. fold those two strikers, Jean Arthur and Frank Capra. Understand the script of this stage hit has been revamped considerably. If anything Capra and Riskin will improve it. . . . Signing of Dietrich is regarded as a bold stroke for this organization. Best angle of the deal is the indication that Capra will megaphone her first picture. It will probably be a yarn based on the lives of Chopin and George Sand, a story idea which has been collecting moths in this studio for sometime. It strikes us that a more modern and popular subject would be appropriate if Harry Cohn seriously expects to restore Dietrich's popularity.

GRAND NATIONAL

This outfit is doing its damndest to pull itself out from the abyss of 77B, a state of affairs closely but not quite approximating bankruptcy. Eddie Alperson production is being handled solely by Max and Arthur Alexander who have turned out three Ken Maynard westerns recently. The company has not yet decided to release them. . . . That talked-of deal whereby E. W. Hammons and Nat Levine would come into the outfit is reported cold. Some circles believe it is still on the fire opining that this or some similar deal is the only salvation of G-N. . . . Gaumont-British was reported attempting to buy out the company's exchanges. Coast reports on this angle are uninformative. It looks like it was just a publicity blurb.

M-G-M

Only two new productions started within the last two weeks, "Give And Take," and "Too Hot To Handle." Two others "The Great Waltz" and "Love Finds Andy Hardy" (one of the Judge Hardy series) will be given the starting guns as this issue goes to press. However, the company is still far behind schedule. Only a few more than half the 52 pictures skedded for the 37-38 season have been actually completed. It will require a heavier pick-up in studio activity than this if the company even hopes to meet the minimum requirements of its contracts. Five release dates have already been misses and those going out late this month are both programmers—"Swiss Miss" and "Hold That Kiss." . . . The outcome of the Schenk visit is the fact that Eddie Mannix will have considerably more to say regarding production policies than heretofore. However, his rumored difficulties with Mayer are now believed to be over. . . . Jack Chertok's shorts will now go in for well known stars and feature players. Johnny Downs has been spotted for "It's In The Stars," to inaugurate this policy.

MONOGRAM

Enthusiasm is high here for the '38-'39 season. . . . Only one picture before the camera this week, "Romance of the Limberlost," a Gene Stratton Porter yarn. . . . With both Eastern and studio executives in Cincinnati for the annual convention there is a dearth of actual production data. Seven more productions will wipe the '37-'38 slate clean, after which Dunlap and his capable associates will start on the company's ambitious new program. . . . The switchover of Tex Ritter to this studio, reported earlier on this page, may be construed as definite in view of the star's presence at the convention.

PARAMOUNT

This outfit is the most relaxed in Hollywood. It is meeting all release dates and has a fairly good line-up for the next few weeks what with "Cocoanut Grove," "You and Me," "Stolen Heaven," and "College Swing," which, despite an adverse press, is reported to be clicking in the first run spots. "Men With Wings," on which considerable stock stuff has already been shot finally went to work after countless delays. It is getting lots of attention. . . . With the renewal of William Le Baron's contract for an additional three years, indications are that Adolph Zukor will have less to do with actual production. It is believed here in Hollywood that henceforth he will divide his time between New York and Hollywood at which points he will be chiefly concerned with the administrative end of the company. . . . The economy axe is still in evidence here, some of it a bit silly, but this is one company which does need paring in certain departments.

PROGRESSIVE

Here's an interesting new indie outfit headed by Ben Judell, the former mid-Western distributor. Associated with him as producers are Melville Shyer and Lon Young. Originally skedded to produce twelve pictures during their first year, upon the completion of three of them (see production record) Judell decided to increase his program to 48 films. Most of these will be exploitation and action pictures, with six comedies to be made by El Brendel and J. Farrell MacDonald. Altogether its an attractive line-up. Judell is certainly equipped to sense the pulse of an audience. If he can get his first hand knowledge of what filmgoers like into his pictures, this organization should have little trouble carving a niche for itself in the indie field.

(Continued on page 12)

Size-Ups

(Continued from page 11)

REPUBLIC

The most important news from the Republic lot is of course the healing of the breach with Gene Autry. Practically all the star's demands were met and production is being rushed on the three westerns necessary to complete this season's requirements. . . . Working at the lot now are a "Three Mesquitter" western and "Army Girl," which has Madge Evans and Preston Foster and a supporting cast of some top flight players. This studio is rapidly finding itself able to secure better actors, an impossibility a few years ago. . . . A checkup on executive and studio personnel has been under way for some time with the probability that there will be a general shake-up within a very short time. This may also extend to the acting division. First move is the switchover of Sam Byrd from Westerns back to action pictures. . . . The company also expects to start building its own studio within a very few months. Herb Yates really intends to put over this outfit—and he has the means to accomplish it.

RKO

This studio snapped out of its slumbers by putting four pictures to work, all B's and about as heavy on names as a Main Street sex show. . . . The most significant happening here in months is the signing of Leo McCarey and Gregory La Cava to three year producing-directing pacts. . . . This may be indicative of the actual formation of a plan which has long been considered on this lot—unit production. It means the contracting of a group of established producers on a salary and a percentage basis to turn out a certain number of pictures yearly with responsibility only to themselves. This method of operation is usually extremely difficult but in the present instance it might prove effective. La Cava and McCarey are very capable men, as is Berman. These three can assure RKO of a fair amount of real A product, yet none of them is equipped nor interested enough to head an entire studio. What remains to be done now is to find a Bryan Foy or a Sol Wurtzel to turn out the low grade stuff with some ingenuity. . . . Rumors that Selznick-International might merge with this outfit are making the rounds again. We think Selznick will stay with U. A.

20th CENTURY-FOX

A fast production pace is being maintained here as the studio continues to clean up the few remaining pictures on its present program. Of the five started within the past 14 days, three are A's, one a western and the other has Stuart Erwin to help in the family houses. . . . Most pretentious of the quintette is "Suez," historical film recording the building of the Canal. . . . "My Lucky Star" has Sonja Henie and "Lucky Penny" boasts Shirley Temple. . . . This is one spot in Hollywood where upsets simply don't occur. There are no wild rumors of resignations, mergers, etc. . . . The company merely turns out pictures and those employed by it are apparently too busy to do anything more than just work. . . . Here is the picture industry at its commercial soundest!

UNITED ARTISTS

At long last the production set-up at UA has been settled. Korda, Goldwyn, Pickford, Chaplin and Fairbanks—all will produce. Walter Wanger is already at work. Ed Small starts shortly. David Selznick is now in the process of clearing up the few films due under his present contract with the company. His future position is still unknown. Every effort is being made to persuade him to remain with the company and under the new distribution set-up the continuance of his UA affiliation will be most advantageous to Selznick. However, should the producer decide to go elsewhere the loss of his product will not be as keenly felt as it would have been a few months ago. . . . Other producers are being mentioned as possible UA associates, chief of these being Hal Roach who has been confabbing with the UA board for quite some time. The producer is reported unhappy with his Metro set-up and a UA releasing deal would be excellent for his method of operation.

UNIVERSAL

No A product has been started here since "Letter of Introduction." A Bob Baker western was recently completed and another is working now. "Afraid to Talk," is one of those U. melodramas minus names. . . . More reports of an executive shake-up occupy Hollywood's attention. Reports are that all is not well between Pres. Blumberg and production head Rogers. Blumberg, who used to be vice-president of RKO in charge of theatre operations, is reported to be in favor of theatre executives for the important production posts. . . . Two of these, Fred Meyers and Cliff Work, are now declared to be in the running for top spots in Universal's production set-up. . . . Meyers was studio manager for the company during the Laemmle regime. . . . The perplexing aspects of these current Universal rumors is that Rogers appears to be doing absolutely nothing. It is obvious to anyone that the poorness of the company's product is due to its ill-equipped creators. A housecleaning is in order. It is bound to happen in a very short time. Yet Rogers, who should have done this months ago, continues to work along the same uninspiring lines which will spell only downfall for himself and Universal.

WARNER BROTHERS

A decided pick-up in production has five pictures holding forth on this lot, four started since our last comment. "Valley of the Giants" is similar to "Gold Is Where You Find It," an outdoor saga of the lumber industry. "Girls On Probation" and "Racket Busters" look like exciting exploitation yarns. "Sister Act" lost a name when Errol Flynn balked at the part. Jeffrey Lynn, a newcomer, is replacing him and that means nil boxoffice. Apparently Warners are determined to have no future "star trouble." When they walk, an unknown is quickly substituted. This method of "spanking" the stars has been effective here, as evidenced by the return to the lot of Bette Davis and Dick Powell. The latter will have the lead in "For Lovers Only," scheduled for immediate production.

Hollywood Editorial

By DAVID J. HANNA

THE EXHIBITOR TELLS HOLLYWOOD!

Had an earthquake completely demolished all the important studios, it could not possibly have caused more consternation here in Hollywood than prevailed when the film circle read the advertisement planted in one of our daily trade papers by the Independent Theatre Owners Association, Inc., a group of New York indies headed by Harry Brandt.

Headed, "WAKE UP! HOLLYWOOD PRODUCERS," in five terse paragraphs the page strongly condemned the studios for burdening themselves with stars whose public appeal was negligible, yet were receiving tremendous salaries necessitated by contractual obligations.

The advertisement stated: "This condition is not only burdensome to the studios and its stockholders, but is likewise no boon to exhibitors who, in the final analysis, suffer by the non-drawing power of these players. Among these players, whose dramatic ability is unquestioned but whose boxoffice draw is nil, can be numbered Mae West, Edward Arnold, Garbo, Joan Crawford, Katharine Hepburn and many, many others.

"The combined salary of these stars takes millions out of the industry and millions out of the boxoffice. We are not against the star system, mind you, but we don't think it should dominate the production of pictures.

"There is no doubt but what stars draw business, and when they do they are worth every cent they get. When they do not, it is unfair to the industry at large, and especially the exhibitor, for a studio to continue paying them large salaries and putting them into top bracket pictures."

To use an extremely overworked word, the reaction to this was "terrific." Hollywood was up in arms. Who were exhibitors? And by what right did they dare express an opinion. How could anyone question the drawing power of the greatest stars in films.

Hastily a group of the ten most important agents in town

were called into conference. A course of action was to be decided upon. A libel suit, perhaps!

The upshot of the gathering was that all the members went home. Slightly dazed, too, for in talking the situation over the saddening truth occurred to them. The ad was correct and there was nothing the agents or any other group of motion picture executives could do about it.

The following day, the editor of the Hollywood Reporter, doubtless heeding the protests of various Hollywood moguls, bent over backwards to repudiate most of what was contained in the exhibitors' ad.

After pointing out a number of now important stars who were restored to favor after declining in boxoffice value, he went on to say that, perhaps, exhibitors should not be blamed entirely for complaining, but "why not give a thought to the struggle producers here go through in their efforts to deliver hit shows?"

The Hollywood sheet then proceeds to compare automobile manufacturing with picture producing and says that even Chrysler or Ford or General Motors occasionally turn out a "flop."

The point that Wilkerson misses or is afraid to mention is this: The auto makers put forth all the available energies and intelligence of their staffs in planning BEFORE ACTUAL PRODUCTION BEGINS in order to minimize chances of failure, while too many Hollywood producers rush on to a set BEFORE THE SCRIPT IS EVEN COMPLETED! Therein lies the chief fault of our production system, and no amount of coddling the studio bigwigs will cover it up.

The most important effect of the ITOA's tirade, aside from stimulating the producers to correct some of their faults, is that it has brought crashing home to Hollywood the fact that the nation's independent theatre owners are no longer content to take whatever is dished out to them and keep quiet. Much more is expected to be heard from them in the future!

Andrew L. Stone

Producer-Director
"STOLEN HEAVEN"
Paramount

PRODUCTION RECORD

The date after titles is that of the FILM BULLETIN issue in which all details appeared.

All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

Sold for 1937-38 (62)	Completed (36)	In Production (2)
Sold for 1938-39 (64)	Completed (1)	In Production (1)

ORPHANS OF THE LAW

Shooting started—April 25

Melodrama

Cast: JACK HOLT, Charlotte Wynters, Frankie Darro, Bobby Jordon, Tommy Bupp, Sheila Bromley, Ward Bond, Grant Mitchell, Lloyd Ingraham

Directed by Lewis Collins

Produced by Larry Darmour

Story: Holt is made superintendent of a boys' reform school, replacing Grant Mitchell, under whose guidance the school has gained a "bad name." Holt clicks with the youngsters, but when Frankie Darro arrives, trouble begins. Darro has been sent there by Ward Bond, an ex-guard, to stir up discord. Holt discovers the motive, restores the superintendent's good name and allows him to continue his fine work.

To be released on '38-'39 program.

YOU CAN'T TAKE IT WITH YOU

Shooting started—April 25

Comedy

Cast: Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Mischa Auer, Ann Miller, Spring Byington, Dub Taylor, Samuel S. Hinds, Haliwell Hobbes, Mary Forbes, Donald Meek, Eddie Anderson, Lillian Yarbo, Clarence C. Wilson

Directed by Frank Capra

Produced by Frank Capra

Story: From the stage hit of the same name by George S. Kaufman and Moss Hart, this records an interlude in the lives of a daffy family headed by philosophical grandfather Lionel Barrymore.

SINGING GUNS

Shooting started—May 6

Western

Cast: Charles Starrett, Iris Meredith, Bob Nolan, Pat Brady, Dick Curtis, Robert Fiske, Eddie Cobb, Art Mix, Ed Martin

Directed by Sam Nelson

Produced by Harry Decker

Story: When a government agent is sent to the cattle country to wipe out rustling, he is murdered by Ed Martin. Posing as the ranger, he carries on his lawlessness until trapped by rancher Charles Starrett.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
5/36 Holiday	3/12-26	4/18 Flight Into Nowhere	1/29
Secret of Treasure Island	2/26	3/24 The Lone Wolf in Paris	12/18
3/7 Rolling Caravans	12/18	4/30 Call of the Rockies	1/15
5/12 Law of the Plains	2/26	4/25 Extortion	12/4
Crime Takes a Holiday	4/9	Stage Coach Days	2/26
4/20 There's Always a Woman	1/15-29	5/5 The Main Event	12/18
		4/11 The Overland Express	2/26

TITLE CHANGES—(All Completed)

Pioneer Trail—from Valley of Violence	Issue 4/23
West of Cheyenne—from Swingtime in the Saddle	Issue 4/9
Highway Patrol—from State Patrol	Issue 4/9

CONTRACTS

Marlene Dietrich, three picture deal, one annually.
Director Sam Nelson's pact extended.

CASTING

Edward G. Robinson for untitled story on District Attorney Dewey.

METRO-GOLDWYN-MAYER

Sold for 1937-38 (44-52)	Completed (29)	In Production (3)
Sold for 1938-39 (44-52)	Completed (0)	In Production (2)

GIVE AND TAKE

Shooting started—April 25

Drama

Cast: ROBERT TAYLOR, Edward Arnold, Frank Morgan, Maureen O'Sullivan, Nat Pendleton, Maxie Rosenbloom, Don Barry, William Gargan, Gene Reynolds

Directed by Richard Thorpe

Produced by Sam Zimbalist

Story: This casts Taylor as a fighter who gets to the top and then kills the man who gave him his first boxing lesson. He quits the ring, goes broke and returns

to the ring, this time in the hands of crooked gamblers. When his girl friend, Maureen O'Sullivan, is kidnapped, he is forced to "throw" an important match. In the nick of time, she escapes to tell him to win the bout. He does this and is able to retire with Maureen by his side.

TOO HOT TO HANDLE

Shooting started—May 9

Comedy-Melodrama

Cast: CLARK GABLE, MYRNA LOY, Leo Carillo, Walter Connelly, Walter Pidgeon

Story: Records the adventures of rival newsreel cameramen, played by Gable and Pidgeon. Pidgeon uses Loy, a woman flier, as a means to frame Gable into sending off phony pictures and a story. This brings them together for a series of adventures, which culminate in their marriage.

To be released on '38-'39 program.

IN PRODUCTION

Marie Antoinette	1/15	5/10	Lord Jeff	3/26
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RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
Shopworn Angel	4/9	6/3 The Toy Wife	3/26
5/20 Yellow Jack	3/26	5/6 Three Comrades	2/12
4/1 Port of Seven Seas	1/1	4/29 Swiss Miss	1/1
5/13 Hold That Kiss	4/9		

TITLE CHANGE

One Woman's Answer—from Enemy Territory	Issue 4/23
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STORY BUYS

"How to Get Tough," play by Robert Ardrey.
"The Yearling," novel by Margaret Rawlings.
"May Flavin," by Myron Brinig.
"Huckleberry Finn," by Mark Twain.
"Jumbo," Billy Rose spectacle.

CONTRACTS

Actress Ann Rutherford to new pact.
Writers Rolf Passer and Harry Ruskin optioned.
Youngster Gene Reynolds optioned.
Musical Director Dimitri Tiomkin termed.
J. Walter Reuben optioned.
Director Robert Sinclair renewed.
Comedian Cliff Edwards released.

CASTING

Nelson Eddy and Ilona Massey to "Balalaika," for summer production.

MONOGRAM

Sold for 1937-38 (43)	Completed (34)	In Production (1)
Sold for 1938-39 (42)	Completed (0)	In Production (0)

ROMANCE OF THE LIMBERLOST

Romantic-Drama

Shooting started—April 25

Cast: Jean Parker, Eric Linden, Hollis Jewell, Marjorie Main, Edward Pawley, Betty Blythe, George Cleveland, Sara Padden, Guy Usher

Directed by William Nigh

Produced by General Office

Story: Jean Parker lives with her aunt Marjorie Main in the Limberlost. Her only friend is Hollis Jewell, who works for Edward Pawley, a cruel and wealthy man. She falls in love with Eric Linden, son of the village judge. Meanwhile, her aunt has agreed to allow Pawley to marry Jean. This brings complications, when Jewell swears he will kill Pawley rather than allow him to marry her. In a fight between the two, Pawley is killed accidentally. Jewell is accused of murder. Parker begs Linden to plead the case. He wins and Jewell is freed. Linden's father agrees to the marriage.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
The Marines Are Here	4/23	5/13 Two Gun Justice	3/26
4/27 Gunsmoke Trail	4/9	4/6 Female Fugitive	3/12
4/6 Phantom Ranger	3/26	Code of the Rangers	2/12
5/18 Private Nurse	4/23		

CONTRACTS

Producer Lindsley Parsons on first Frankie Darro action pic.
Jack Randall for eight westerns on '38-'39 program.

CASTING

Jackie Cooper in "Streets of New York," June prod.

PARAMOUNT

Sold for 1937-38 (57)	Completed (49)	In Production (2)
Sold for 1938-39 (58)	Completed (2)	In Production (2)

PRIDE OF THE WEST

(Completed)

Shooting started—April 19
Western

Cast: **WILLIAM BOYD**, George Hayes, Russell Hayden, Earle Hodgins, Charlotte Field, Billy King, Kenneth Harlan, James Craig,

Directed by Lesley Selander Produced by Harry Sherman
Story: William Boyd (Hopalong Cassidy), with his pals George Hayes and Russell Hayden, expose Kenneth Harlan and James Craig as perpetrators of a gigantic land grabbing scheme.

To be released on '38-'39 program.

* * *

MEN WITH WINGS

Shooting started—May 9
Aviation Drama

Cast: **FRED MacMURRAY**, Ray Milland, Louise Campbell, Andy Devine, Porter Hall, Lynne Overman, Walter Abel, James Burke, Harvey Stephens, Frank Clarke, Cheryl Walker, Virginia Weidler, Clyde Cook

Directed by William A. Wellman Produced by William Wellman
Story: This is a cavalcade of American aviation, beginning when the Wright Brothers flew for the first time. The scene shifts to 1914, when three youngsters, MacMurray, Milland and Louise Campbell, invent a new type of plane. This marks their entry into the flying industry and the story continues with their rise in it until the present day.

To be released on '38-'39 program.

* * *

IN PRODUCTION

Spawn of the North.....	3/26	Give Me a Sailor.....	4/23
Sing You Sinners.....	4/9		

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	Prison Farm.....	4/23	5/7 Cocoanut Grove.....
	Tropic Holiday.....	2/26	5/13 Professor Beware.....
5/27	You and Me.....	1/29	5/6 Stolen Heaven.....
4/22	Heart of Arizona.....	11/6	4/29 College Swing.....
	Bar 20 Justice.....	12/18	The Texans.....
5/20	Hunted Men.....	3/26	

STORY BUYS

"War Along the Prairies," by Harry Olmstead. Bought by Harry Sherman.

CONTRACTS

Betty Grable optioned.
Ray Milland renewed.
Writers Zoe Atkins and Frank Butler.
Director Kurt Neuman termed.
Production executive Le Baron to three year deal.

CASTING

Frances Dee, lead in "If I Were King."
Edward Everett Horton, Akim Tamiroff and Ben Blue in "Paris Honeymoon."
Isa Miranda in "Zaza." June production.

PROGRESSIVE

Sold for 1938-39 (48)	Completed (3)	In Production (0)
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DELINQUENT PARENTS

(Completed)

Shooting started—March 9
Exploitation Drama

Cast: **Maurice Murphy**, Doris Weston, Helen MacKeller, Terry Walker, Richard Tucker, Theodore Von Eltz, Morgan Wallace, Carlisle Moore, Marjorie Reynolds

Directed by Nick Grinde Produced by Ben N. Judell
Story: Secretly married Helen MacKeller becomes a mother. Her mother forces her to allow the child to be adopted by another couple. The child, Doris Weston, grows up and MacKeller becomes a judge. Weston parts with her fiancé over her clouded parentage. MacKeller closes the night club where Doris is working and discovers her own child has been arrested. This knowledge enables her to work out the young people's problems.

* * *

SLANDER HOUSE

(Completed)

Shooting started—April 8
Drama

Cast: **Adrienne Ames**, Pert Kelton, Craig Reynolds, George Meeker, Billy Newell, Esther Ralston, Dorothy Vaughn, Ed Keane, Ruth Gillette, Vivian Oakland

(Continued on next page)

Good Luck

TO ALL OUR
EXHIBITOR
FRIENDS

*Buck Jones
and Silver*

PROGRESSIVE

(Continued from page 15)

Directed by Charles Lamont

Produced by Ben N. Judell

Story: Records the home wrecking which grows out of the gossip circulated in the fashionable beauty salons. Two homes are wrecked, a wife swallows poison, but a happy ending is reached through the efforts of Adrienne Ames, proprietor of the establishment.

REBELLIOUS DAUGHTERS

(Completed)

Shooting started—March 20

Drama

Cast: Marjorie Reynolds, Verna Hillie, Dennis Moore, Sheila Bromley, George Douglas, Oscar O'Shea, Irene Franklin, Monte Blue, Vivian Oakland, Nick Lukats

Directed by Jean Yarbrough

Produced by Ben N. Judell

Story: Two girls, Verna Hillie, victim of lax parental supervision, and Marjorie Reynolds, whose father has been too strict, run away to New York and become involved in a blackmail racket. Hillie is killed by racketeers, and Reynolds is rescued and reunited with her family through the efforts of newspaper reporter Dennis Moore.

STORY BUYS

"I Want A Divorce," play by Arthur Le Roy Kaser.

"Desirable Woman," story by Barbara Webb.

"Trapped by Radio Police," original by Tom Van Dyke and Henry Blankfort, Jr.

CONTRACTS

Adrienne Ames to 4 picture deal.

El Brendel and J. Farrell McDonald to 6 picture deals.

Larry "Buster" Crabbe to 8 picture deals.

Buck, the Dog to 6 picture deal.

CASTING

Beverly Roberts in "I Want A Divorce" (preparing.)

REPUBLIC

Sold for 1937-38 (54)	Completed (30)	In Production (2)
Sold for 1938-39 (55)	Completed (0)	In Production (0)

RIDERS OF THE BLACK HILLS

Shooting started—May 2

Western

Cast: Bob Livingston, Ray Corrigan, Max Terhune, Ann Evers

Directed by George Sherman

Produced by William Berke

Story: Concerns the adventures which befall the Three Mesquiteers when they discover they possess a horse exactly like a famous race horse.

ARMY GIRL

Shooting started—May 6

Drama

Cast: Madge Evans, Preston Foster, James Gleason, Ruth Donnelly, H. B. Warner, Neil Hamilton, Ralph Morgan, Heather Angel, Billy Gilbert, Guinn Williams, Ralph Byrd, Barbara Pepper, Robert Warwick

Directed by George Nicholls, Jr.

Produced by Armand Schaefer

Story: Deals with the mechanization of an army post which has always used horses. Preston Foster is in charge of operations. Guinn Williams, an old cavalry man, resents him and contrives to fix the clutch on one of the tanks during a demonstration. In the ensuing accident James Gleason is killed. This disgraces Foster, until Neil Hamilton, who is aware of what happened, reveals the truth. Running through the story is Foster's love for Madge Evans, pretty daughter of one of the superior officers.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	Durango Valley Raiders.....4/23		First Prize 4/23
	Gangs of New York.....4/9		Fighting Devil Dogs.....3/26
4/15	Under Western Stars.....3/26		Romance on the Run.....3/26
4/14	Outlaws of Sonora.....3/12	4/11	Call of the Yukon.....3/12
1/4	Invisible Enemy 1/15		

CONTRACTS

Lester Scott as associate producer.

John Wayne for series of eight. Top role in "Three Mesquiteers" series.

RKO-RADIO

Sold for 1937-38 (54)	Completed (37)	In Production (4)
Sold for 1938-39 (50)	Completed (0)	In Production (0)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available in FB's production record a few weeks prior to release.

MOTHER CAREY'S CHICKENS

Shooting started—April 30

Cast: Anne Shirley, Ruby Keeler, James Ellison, Fay Bainter, Walter Brennan, Jackie Moran, Alma Kruger, Margaret Hamilton, Phyllis Kennedy

Directed by Rowland V. Lee

Produced by Pandro S. Berman

CHEATING THE STARS

Shooting started—April 30

Cast: Allan Lane, Frances Mercer, Clara Blandick, Inez Courtney, Bradley Page, Leona Roberts, Walter Miller, Jack Mulhall, Helen Jerome Eddy, George Irving

Directed by Leslie Goodwins

Produced by Cliff Reid

BORDER G-MAN

Shooting started—May 2

Cast: GEORGE O'BRIEN, Laraine Johnson, Ray Whitley, John Miljan, William Stelling, Edgar Dearing, Ethan Laidlow, Rita Le Roy

Directed by David Howard

Produced by Bert Gilroy

GROUND CREW

Shooting started—May 4

Cast: Richard Dix, Chester Morris, Joan Fontaine, Harry Carey, Paul Guilfoyle, Robert Strange, Max Hoffman, Jr., Vicki Lester, William Corson, Eddie Marr

Directed by Lew Landers

Produced by Robert Sisk

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	Gun Law 4/9	4/15	Joy of Living.....1/1
5/20	Blind Alibi 3/26		Muddled Deal 4/9
	The Saint in New York.....3/12	4/22	Go Chase Yourself.....2/26
5/6	Law of the Underworld.....2/26	5/13	Vivacious Lady 1/1
4/8	This Marriage Business.....2/12	3/18	Condemned Women 1/15
5/27	Having Wonderful Time.....10/9		

STORY BUYS

"The Thinking Reed," by Rebecca West.

"Nevada," by Bernard McConville.

"Sagebrush Sweepstakes," by Bernard McConville.

"The Inside Room," original by Edwin Olmstead.

CONTRACTS

Leo McCarey 2 year deal as producer-director.

Gregory La Cava 2 year deal as producer-director.

Actor Jack Carson optioned.

Actress Peggy Carroll optioned.

Writer Jeanne Bartlett termed.

Producer Jesse Lasky's pact settled. Exec off lot.

CASTING

Douglas Fairbanks, Jr. in "Right Angles." (September.)

Cary Grant in title role of "Gunga Din."

Jack Oakie in support. (May.)

20th CENTURY-FOX

Sold for 1937-38 (58)	Completed (37)	In Production (3)
Sold for 1938-39 (52)	Completed (3)	In Production (3)

LUCKY PENNY

Shooting started—April 22

Comedy-Drama

Cast: SHIRLEY TEMPLE, Charles Farrell, Amanda Duff, Joan Davis, Bert Lahr, George Barbier, Bill Robinson, Bennie Bartlett, Claude Gillingwater, Franklin Pangborn

Directed by Irving Cummings

Produced by David Hempstead

Story: Shirley Temple's father, Charles Farrell, is an architect who loses all his money in a slum clearance project. Unwittingly Shirley is instrumental in interesting wealthy Claude Gillingwater in her father's idea. This helps clear the misunderstandings that have occurred between Farrell and his sweetheart, Amanda Duff.

To be released on '38-'39 program.

PANAMINT'S BAD MAN

Shooting started—May 4

Western

Cast: Smith Ballew, Evelyn Daw, Noah Beery, Sr., Stanley Fields, Harry Wood, Armand Wright, Pat O'Brien

Directed by Ray Taylor

Produced by Sol Lesser

Story: Unavailable; see next issue.

MY LUCKY STAR

Shooting started—April 25

Musical

Cast: **SONJA HENIE**, Richard Greene, Cesar Romero, Buddy Ebsen, Joan Davis, Patricia Wilder, George Barbier, Arthur Treacher, Elisha Cook, Jr., Brewster Twins

Directed by Roy Del Ruth

Produced by Harry Joe Brown

Story: Sonja Henie works in a Fifth Avenue department store, but her ambition is to finish college. Cesar Romero, the owner's son, finds her skating in the store's winter department. When he gets Sonja involved with his gold-digging wife, he sends her to college on the excuse that she is to wear and advertise the store's clothes. Romero's wife manages to cause trouble and Sonja is expelled from school, meaning cancellation of the Ice Carnival. Sonja has meanwhile fallen in love with Richard Greene, captain of the hockey team. The store is almost ruined by the adverse publicity, so to save the business, Cesar and his wife effect a reunion. The misunderstanding between Sonja and Greene are also cleared.

To be released on '38-'39 program.

* * *

SUEZ

Shooting started—May 2

Historical Drama

Cast: **LORETTA YOUNG**, **TYRONE POWER**, Annabella, Joseph Schildkraut, Henry Stephenson, Sidney Blackmer, Leon Ames, Sig Rumann, Rafaelo Ottiano, Marcelle Corday

Directed by Allan Dwan

Produced by Gene Markey

Story: Tyrone Power plays the young Frenchman, Ferdinand de Lesseps, who visualized the Suez Canal. He succeeds in interesting Napoleon, only to have his support withdrawn just as it is nearing completion. He turns to Disraeli, who secures the financial backing to complete the canal. In fulfilling his dream, Power loses the love of two women, Loretta Young and Annabella.

To be released on '38-'39 program.

* * *

PASSPORT HUSBAND

Shooting started—May 9

Comedy

Cast: **Stuart Erwin**, Pauline Moore, Joan Woodbury, Douglas Fowley, Edw. S. Brophy, Robert Lowery, Harold Huber, Lon Chaney, Jr.

Directed by James Tinling

Produced by Sol Wurtzel

Story: Complications arise in Stuart Erwin's life when he is forced to marry Joan Woodbury, a South American dancer, who is about to be deported. Further difficulties arise when he inherits a large amount of money desired by Miss Woodbury's gangster pals.

To be released July 15

IN PRODUCTION

7/22 I'll Give a Million.....4/23 7/1 Always Goodbye 4/23

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/17	Three Blind Mice.....4/9	5/13	Kentucky Moonshine.....3/26
	Hello Hollywood.....4/9	7/29	Little Miss Broadway.....2/26
8/5	Alexander's Ragtime Band.....2/12	4/22	Battle of Broadway.....3/12
10/4	Mysterious Mr. Moto.....3/26	5/6	Trip to Paris.....2/12
5/20	Rascals.....1/1	4/8	Rawhide.....1/29
5/27	Kidnapped.....1/15	6/3	Josette.....1/15

TITLE CHANGES

6/11 One Wild Night—from Handle With Care.....Issue 3/26
8/27 Speed to Burn—from Sporting Chance.....Issue 3/26

STORY BUYS

"My Own Funeral," original screenplay by Gregory Ratoff.
"I Am A Man," by Leyla Georgia.

CONTRACTS

Gregory Ratoff's 4-way pact renewed.
Writer Don Ettinger optioned.

UNITED ARTISTS

Sold for 1938-39 Completed (1) In production (2)

SELZNICK

THE YOUNG IN HEART

Shooting started—May 3

Comedy-Drama

Cast: **JANET GAYNOR**, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson, Margaret Early, Charles Halton

Directed by Richard Wallace

Produced by David O. Selznick

Story: Revolves around a lovable but daffy family, who live by their wits. A situation occurs which calls for them to go to work. Oddly enough, they like it. Especially when it simplifies their romantic lives. Billie Burke and Roland Young are mother and father; Fairbanks, Jr., the son, and Paulette Goddard his sweetheart. Janet Gaynor is the daughter who is in love with Richard Carlson.

IN PRODUCTION

Release Date	Details in Issue
Algiers (Wanger)	4/9

RECENTLY COMPLETED

The Adventuress—Changed to Blockade.....Issue 2/26

CONTRACTS

David Niven optioned (Goldwyn.)

CASTING

Edward G. Robinson topline in "Earl of Chicago" (Selznick.)

UNIVERSAL

Sold for 1937-38 (50)	Completed (35)	In Production (4)
Sold for 1938-39 (52)	Completed (0)	In Production (0)

AFRAID TO TALK

Shooting started—May 4

Drama

Cast: **Robert Wilcox**, Dorothea Kent, Harry Davenport, Clem Bevans, Larry Blake, Tom Ricketts, Henry Roquemore

Directed by John Rawlins

Produced by Barney Sarecky

Story: Harry Davenport, a war veteran, receives a considerable amount of money when he becomes the last surviving old soldier in a certain territory. The townsfolk, who usually pay little or not attention to him, decide they can get some of it from him. He tells them where to get off, and goes to live with his old friend, Tom Ricketts. When Ricketts dies he asks Davenport to look after his son, Robert Wilcox. The boy is a ne'er do well, who, upon meeting Davenport and finding out about the money, plans to get it. He sends for his pals to help with the job. Before they arrive Wilcox meets Dorothea Kent, gets a change of heart, and prevents the gang from robbing the old man. He settles down with Dorothea.

* * *

PONY EXPRESS DAYS

Shooting started—May 5

Western

Cast: **Bob Baker**, Cecilia Callejo, Don Barclay, Leroy Mason, Forrest Taylor, Rita Campano, Martin Garralaga, Carlton Young, Carlyle Moore, Jack Kirk, Arthur Van Slack, Ed Cassidy

Directed by George Waggner

Produced by Trem Carr

Story: Bob Baker is assigned by the government to solve the mystery of several murders. Indians are made to appear responsible, but Baker eventually reveals Leroy Mason to be the guilty party.

* * *

WESTERN TRAILS

(Completed)

Shooting started—April 25

Western

Cast: **Bob Baker**, Marjorie Reynolds, Carlyle Moore, Frank Corsarro, Jack Kennedy, Jack Rockwell, Murdock MacQuarrie, Apache, Smoky

Directed by George Waggner

Produced by Trem Carr

Story: Upon returning to a small western town after living with his uncle in Utah, Bob Baker meets Marjorie Reynolds on the stage coach. En route the coach happens upon a tragedy, the shooting to death of Bob's father, Frank Corsarro, an Indian, is believed to be the murderer, but Baker eventually discloses him to be Carlyle Moore, Marjorie's brother. The two fight it out, with Baker the victor.

* * *

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
7/1	The Rage of Paris.....3/26-4/9	8/15	Letter of Introduction.....4/9

RECENTLY COMPLETED

5/6	Air Devils.....4/9		Suspicion.....4/23
4/22	Sinners in Paradise.....3/26	4/15	Nurse From Brooklyn.....2/26
4/22	Lady in the Morgue.....3/12	4/1	Last Stand.....2/26
4/1	Goodbye Broadway.....1/29	4/8	Reckless Living.....2/26
3/11	Crime of Dr. Hallet.....1/15		

TITLE CHANGE

Devil's Party—from Hell's Kitchen.....Issue 4/9

CONTRACTS

Actress Doris Bowdon termed.
Actor Raymond Parker termed

CASTING

Joel McCrea and Andrea Leeds in "Three Girls Leave Town" (June.)

Jackie Cooper and John Halliday in "That Certain Age" with Deanna Durbin (June.)

(Warner Bros. Record appears on page 19)

NOTES ABOUT FILMS AND FILM PEOPLE . . .

Paul Muni, who selects his own stories and has Hollywood's best record for choosing right, has accepted Bertita Harding's "The Phantom Crown" as his next Warner vehicle. This is the story of Maximilian, Carlotta and Juarez. Bette Davis will probably play Carlotta, thus reuniting the powerful "Bordertown" combination.

Attended by 300 delegates from all parts of the United States and Canada, the recent Republic convention held here in Hollywood is definitely to be regarded as the most successful sales conflagration that company has ever enjoyed. Highlighting the four festive days was the announcement of Gene Autry's return to the Republic fold. Done in typical Hollywood style, the news was relayed to the delegates during one of their meetings at the studio. Nat Lefton, Cleveland franchise holder, was addressing the convention, when the house was suddenly thrown into darkness. Guns began barking behind the speakers' platform. When the ambushed delegates returned from their hiding places, there were Autry and Yates standing arm-in-arm, each holding a huge bouquet of white lilies.

From the filmgoers' point of view, perhaps the most interesting aspect of the recent settlement of the United Artist difficulties is the fact that Charlie Chaplin will talk on the screen. The famed pantomimist will do a dramatic story which will be released by UA on its '38-'39 program. The yarn has already been selected and Chaplin is expected to return to Hollywood from Carmel within the next few weeks to start preparation for his first talkie. Already RCA is installing sound channels at the Chaplin Studio.

Hepburn's refusal to appear in lower budgeted pictures is the reason for the mutual agreement to cancel her pact with RKO. The star, after turning down "Mother Carey's Chickens" (originally slated for Ginger Rogers), also spurned another yarn submitted by the studio. It was then that negotiations were started for the cancellation. Miss Hepburn recently completed "Holiday" for Columbia and is reported talking to them about a deal similar to the one that studio recently concluded with Marlene Dietrich, three pictures over a three-year period.

Columbia's Hollywood publiciteers are apparently not sure what is happening to their company's plans on serials. Despite reports to the contrary, the studio will definitely release four serials on its '38-'39 program. However, it is reliably reported to us that they will not be made by the studio itself. Instead they will be farmed out to an indie operator. Harry Webb, formerly associated with B. B. Ray, is the most likely prospect for the job.

Universal is cutting "Flash Gordon's Trip to Mars," the fifteen-chapter serial, to feature length and will release it under the name of "Rocket Ship." Barney Sarecky, who produced the picture, is handling the editing. The cliffhanger stars Buster Crabbe and is said to be the most expensive serial ever turned out by Universal.

W. C. Fields and Paramount have parted company. The squabble started over the script of "Mr. Bumpus Goes to Town," which was scheduled to be the comedian's next production. Now the picture has been shelved and Fields decided it might be better to work elsewhere.

Another plume in Monogram's well-feathered hat is the signing of Lindsley Parsons to supervise the first Frankie Darro feature, "Wanted By the Police." This is one of a series of four which the young star will make for the company. Parsons is the former publicity man who did such a noteworthy job on G-N's Tex Ritter westerns and was more recently associated with Sol Lesser's Principal Productions.

Lincoln Quarberg, David L. Loew's highly efficient publicity director, has for several weeks now bombarded FB's Western office with reports of his employer's "expansion program." These have included offering Martha Raye a job and moving of the unit from the Selznick-International lot to Universal Studios. But what about the expansion in production?

Resumption of production by Major Pictures, Emmanuel Cohen's unit, is planned for late this summer. Cohen is now in Europe, but meanwhile Ben Piazza, his associate, is busy in Hollywood lining up stories and talent for a new program. Recently a contract option was taken up on Cohen's 4½-year-old discovery, Kitty Clancy. The producer plans to make two pictures with her this season. When he returns from abroad he is expected to announce a new major releasing connection, negotiations for which have been under way since he left Paramount a few months ago.

Two new picture series were announced recently. One dealing with a star reporter will be produced by Sol Wurtzel for 20th Century-Fox. Republic, which already has James Gleason under contract, has signed his equally well-known wife Lucille and son Russell. They will appear in a group of pictures similar to the Jones Family series.

Fanchon and Marco, the extremely successful producers of stage shows, will be reunited—but this time they will participate in a joint film production unit for which they are now negotiating a major release. Activity will start in June, when Fanchon leaves Paramount upon the termination of her two-year contract.

"Sir Robin of Locksley," a sequel to "The Adventures of Robin Hood," will go into production late this summer, according to the announcement from Warner Brothers. Production will be filmed in technicolor with Henry Blanke as producer and William Keighley as the director. Flynn will top the cast, which will probably include various members of the "Robin Hood" company.

Although it was generally believed that Hal Roach would halt production on further Laurel and Hardy feature length comedies until the boxoffice fate of their latest picture, "Swiss Miss," was known, the producer has decided to proceed with another. This despite the fact that "Swiss Miss" was given a general panning by preview critics. Roach feels that the European grosses will not be affected by the admitted weaknesses of the picture, hence is going ahead on a new story. Laurel, who is said to be the author of the duo's better pictures, will head the writing conferences.

Roach, incidentally, is having his hands full with his next feature effort, "There Goes My Heart." Carole Lombard and Fredric March have both demanded certain revisions in the script to suit their personal purposes and there will be some delay in starting production. We hear Miss Lombard may withdraw.

PRODUCTION RECORD

CONTINUED FROM PAGE 18

WARNER BROTHERS

Sold for 1937-38 (60) Completed (42) In Production (0)
 Sold for 1938-39 (60) Completed (0) In Production (4)

VALLEY OF THE GIANTS

Shooting started—April 19

Drama

Cast: Wayne Morris, Claire Trevor, Charles Bickford, Jack La Rue, Frank McHugh, Russell Simpson, Donald Crisp, Dick Purcell, John Litel, Alan Hale, Henry O'Neill, William Haade, Wade Boteler, Helen MacKeller, Cy Kendall

Directed by William Keighley Produced by Lou Edelman
 Story: When Charles Bickford, an Eastern millionaire lumber pirate, discovers that through a legal technicality he can steal thousands of acres of redwood timber from the homesteaders, he enlists the aid of Claire Trevor, owner of a Milwaukee gambling palace, and her brother Jack La Rue. He sends them to California with seven hundred people to sign land claims. Trevor and La Rue open a gambling hall to win the money back. A most desirable piece of land is owned by an independent millman, Wayne Morris. Here the crooked trio meet their equal. Through Morris the homesteaders succeed in saving their land.

To be released on '38-'39 program.

SISTER ACT

Shooting started—May 2

Comedy-Drama

Cast: Jeffrey Lynn, Lola Lane, Priscilla Lane, Rosemary Lane, May Robson, Claude Rains, Gale Page, Jules Garfield

Directed by Michael Curtiz Produced by Henry Blanke
 Story: Revolves around the complications that ensue when Claude Rains brings debonair Jeffrey Lynn home to meet his daughters, the Lane Sisters and Gale Page. He goes to board at the house and all are overcome by his charm. It is Priscilla he loves, but it takes several serious family jolts before he finally wins her.

To be released on '38-'39 program.

RACKET BUSTERS

Shooting started—April 27

Drama

Cast: George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel, Allen Jenkins, Penny Singleton, Oscar O'Shea, Elliot Sullivan, Anthony Averill, Norman Willis, Don Rowan, Joe Downing

Directed by Lloyd Bacon Produced by Sam Bischoff
 Story: Racketeer Humphrey Bogart gains control of the trucking business in New York. George Brent, who owns three trucks in partnership with Allen Jenkins, fights the racketeers and encourages the other truckmen to hold out. Brent is married to Gloria Dickson, soon to have a baby. When the racketeers force Brent out of business, he joins them for the sake of his wife and coming child. When she learns of this after returning with the baby, she leaves him. Eventually Brent is instrumental in driving the racketeers from New York, which reinstates him with the men and reunites him with his wife and child.

To be released on '38-'39 program.

GIRLS ON PROBATION

Shooting started—May 2

Drama

Cast: Ronald Reagan, Jane Bryan, Sheila Bromley, John Ridgley, Larry Williams

Directed by William McGann

Produced by Bryan Foy

Story: Jane Bryan becomes involved with Sheila Bromley when the latter lends her a dress which is actually stolen. The insurance adjuster in the case, Ronald Reagan, realizes she is innocent and pays for the gown himself. Bryan goes out of town and gets a job in a bank. Bromley reappears, and this time involves her in a bank robbery. She is sent to jail but is later released on probation. She returns to her own town, is given a job by Reagan and falls in love with him. He refuses to allow her to reveal what has happened since last they met. Bromley pops up again and tries to blackmail Bryan, but through a chain of circumstances she is killed, clearing the way at last for Miss Bryan's happiness.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue
Garden of the Moon	4/23

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
In Every Woman's Life	4/9	6/25	White Banners
The Amazing Dr. Clitterhouse	3/12	6/12	Boy Meets Girl
Mr. Chump	3/26	5/28	Four's a Crowd
When Were You Born?	3/12	5/7	Gold Diggers in Paris
Cowboy From Brooklyn	1/29	4/16	Crime School
Adventures of Robin Hood	10/9	2/12	Torchy Blane in Panama
Men Are Such Fools	1/1	11/20	Penrod's Double Trouble
Little Miss Thoroughbred	2/12	10/23	Fools for Scandal
			Daredevil Drivers

TITLE CHANGE — (Completed)

5/21 Mystery House—from Mystery of Hunting's End Issue 11/6

STORY BUYS

"Forgive Us Our Trespasses," novel by Lloyd Douglas.
 "The Story of William Tell."
 "Sons of the Gods," "Flowing Gold," "Vengeance of Durand,"
 "Barrier Was Burned," by Rex Beach rebought for sound rights.

CONTRACTS

Milton Shubert as supervisor.
 Actress Dorothy Comingore termed.
 Three pictures remaining on Leslie Howard deal abrogated by mutual consent.

CASTING

Bette Davis top spot in "The Sisters" (preparing.)
 Dick Powell in "For Lovers Only" (preparing.)
 Kay Francis, Humphrey Bogart and Patric Knowles to "Lady Doctor" (preparing.)

SUBSCRIPTION ORDER BLANK

Independent EXHIBITORS FILM BULLETIN

MAIL CHECKS TO THE PUBLICATION OFFICE, 1323 VINE STREET, PHILADELPHIA, PA.

ONE YEAR \$3.00 Canada \$4.00
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TWO YEARS \$5.00 Canada \$7.50
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OF

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EXHIBITORS

1938-39 PRODUCT ANNOUNCEMENTS

Warner Bros.: 60 'Action' Features

A total of 60 features leaning toward the "action" motif is planned by Warner Brothers for the 1938-39 season, it was announced at this company's sales convention in New York last Tuesday. The titles of 47 of these productions were listed.

The program follows:

Four Bette Davis starring vehicles.
Paul Muni in "Juarez."
Three James Cagney-Pat O'Brien co-starrers; first, "Boy Meets Girl."
"Wings of the Navy," navy aviation story directed by Lloyd Bacon.
"The Desert Song," Technicolor musical, directed by Michael Curtiz.
"Sally," musical starring Dick Powell and Priscilla Lane.
"Garden of the Moon," musical with Pat O'Brien.
"Brother Rat," with Wayne Morris, Priscilla Lane.
"Sister Act," with three Lane sisters.
"Dodge City," western.
Two Edward G. Robinson vehicles: "The Amazing Dr. Clitterhouse," "The \$1000 Widow."
"The Sea Wolf," Paul Muni tentatively cast.
"You Can't Escape Forever," with Errol Flynn, Ginger Rogers.
"The Life of Haym Salomon," with Claude Rains.
"Valley of the Giants," Technicolor, with Wayne Morris, Claire Trevor, Humphrey Bogart.
Three Kay Francis starrers.
Warner Baxter in "Baby Doctor."
"Blackwell's Island," story of prison life.
Boris Karloff in "The Return of Dr. X."
"Girls On Probation," with Gloria Dickson.
"Heart of the North," with George Brent.
"Blondie Wife," with Joan Blondell.
"Each Dawn I Die," prison story.
"Hell's Kitchen," Humphrey Bogart, "Dead End" kids.
Two Miriam Hopkins vehicles.
One Jean Arthur vehicle.
Three "Torchy Blane" series, with Glenda Farrell, Barton MacLane.
Four "Secret Service Mysteries," starring Ronald Reagan.
Four "Nancy Drew" series, starring Bonita Granville.
"Unfit To Print," with Humphrey Bogart, "Dead End" kids.
"The Good Die Poor," with Bogart and kids.
"Racket Busters," with Humphrey Bogart, George Brent.
"Yes, My Darling Daughter," with Olivia DeHavilland, Wayne Morris.
"Chalked Out," by Warden Lewis E. Lawes.

Republic: 55 Features, 4 Serials

Republic Pictures plans to produce 31 regular features, 24 westerns and 4 serials, the delegates to the third annual Convention in Hollywood were told recently.

Among the stars who will appear in this company's product for the 1938-39 season are the following:

Gloria Swanson, Ramon Novarro, James Gleason, Allison Skipworth, Polly Moran, Gene Autry, Frieda Inescort, Neil Hamilton, Roy Rogers, Lew Ayres, John Wayne, Helen Mack and Bob Livingston. Directors include: James Cruze, John Auer, James Gleason, Jack English, William Witney, Joe Kane, Gus Meins, George Nichollas and George Sherman.

Titles of features already set follow:

"Doctors Don't Tell," story of young doctor's personal experiences.
"Two Years Before the Mast," R. H. Dana's famous sea story.
"One Woman's Family," youth problem story.
"Fvangeline," romance from Longfellow's poem.
"Lone Ranger Returns," feature western.
"Mysterious Miss X," spy story.
"The Girl From God's Country," outdoor drama.
"Capital Punishment," prison drama.
"Calling All Marines," service story.
"It's Your Witness," murder mystery.
"Raffles Strikes Back," detective drama.
"Till-Billy Hurricane," romance, comedy, music.
"Women Make News," newspaper drama.
"Girls of The Road," adventure drama.
"Hit Parade of 1939," musical romance.
"Street of Missing Men," drama.
"Federal Man Hunt," G-Man drama.

"Kentucky Sweepstakes," romantic drama.
"I Stand Accused," gangland drama.
"Pride of The Navy," service comedy-drama.
"Forged Passport," intrigue-drama.
"Undercover Woman," G-Man drama.
"White Fury," outdoor adventure romance.
"Phantom of The Circus," circus drama.
"Probation Nurse," prison drama.
"Flight at Midnight," drama in the air.
"White Lightning Express," railroad drama.
"Devil's Island Fugitive," prison drama.
"Stand Up and Sing," romance, comedy, music.
"Highway Police Patrol," action drama.
"Hellbent For Headlines," newspaper action-romance.
The westerns will consist of a series of eight starring Gene Autry; eight starring "The Three Mesquiteers," eight featuring Roy Rogers.

Gaumont-British: 24 Features for U.S. Release

Indications that there will be more of an effort made to sell its product strictly on merit, rather than on the presence of American stars, are contained in G-B's product announcement for the 1938-39 season. A program of 24 pictures will be released in this country.

Among the most interesting of these are:

Jessie Matthews in "Sailing Along," with Roland Young, Jack Whiting.
"To The Victor," starring Will Fyffe, which was acclaimed by the N. Y. Press.
"Rob Roy," Sir Walter Scott's famous romance, starring Fyffe.
"The Wheel Spins," an Alfred Hitchcock melodrama.
Jessie Matthews in "Asking For Trouble," musical, with Kent Taylor, Noel Madison.
"The Show Goes On," musical starring Anna Neagle, Tulio Carminati, Leslie Banks; directed by Herbert Wilcox.
"Man With 100 Faces," with Noel Madison, Lilli Palmer.
"They Came By Night," starring Will Fyffe.
"Perjury," Alfred Hitchcock production, starring Nova Pilbeam.
Jessie Matthews in "Sparkle," with Jack Whiting.
"The Frog," Edgar Wallace mystery, with Noah Beery.
Edgar Kennedy in "Chicago Ben."
"Crime Over London," with Margot Grahame.
G-B will also re-issue Jessie Matthews in "Evergreen," and "The 39 Steps," with Madeline Carroll and Robert Donat.

Monogram: 26 Features, 16 Westerns

Headed by the imposing names of Boris Karloff and Jackie Cooper, the Monogram program of 1938-39 will consist of 26 features and 16 westerns, it was announced at the sales convention in Cincinnati last week.

The titled features include the following:

Two Jackie Cooper productions; "Streets of New York," and "That Old Gang Of Mine."
Four Boris Karloff vehicles based on the Collier's Magazine detective character, James Lee Wong.
Three films co-starring Movita and John Carroll; "Under Northern Lights," "Lost Legion," "Isle Of Terror."
"Quincy Adams Sawyer," C. F. Pidgin's novel.
"Freckles Comes Home," Gene Stratton Porter's novel.
"The Dollar Chasers," mystery-comedy by Earl Derr Biggers.
"Sweetheart of the Campus," college comedy.
"Girl From Rio," musical.
"Murder In The Big House," prison melodrama.
"The Circus Comes To Town," story of the big top.
"Criminal Investigator," G-Men vs. racketeers.
"Star Reporter," newspaper comedy romance.
"St. Elmo," Augusta Evans Wilson's drama.
"Gang Bullets," gangster melodrama.
"Girl From Nowhere," comedy of young love.
"Tempest And Sunshine," Mary J. Holmes' classic of childhood.
"The Coward."
"Barefoot Boy."
"Wanted By the Police."
"Boys' Reformatory."
There will be eight Tex Ritter singing westerns and eight westerns featuring Jack Randall.

OBJECTIONABLE TRADE PRACTICES

CONTINUED FROM PAGE 4

MILTON C. MOORE

President, Southeastern Theatre Owners Association

(Mr. Moore asks us to make it clear that this is a personal statement.)

"In answer to your letter of May third asking me in my opinion 'Which Three Trade Practices Do I Think Objectionable, And, Briefly, Why?' I answer same after much deliberation thusly:

"1. The mad race by all producing companies to see which one can produce the largest number of features and shorts, thereby causing the distributors to force this product on theatre owners with very small percentage of cancellations. This over production by each company naturally results in a great percentage of features with absolutely no box office value for which the exhibitors have to either pay for and not run or pay for and run at an absolute loss or operate on a double feature basis to absorb this inferior product which he was forced to buy to gain a few good features.

"2. The forcing of high percentage deals whereby an exhibitor has to agree to play so many features at a certain percentage, so many more at a less percentage, and generally even a third group at a still lesser percentage, and the selection of these various percentage features by the distributors only after each feature has had several key openings to see if the feature in question will be a top grosser or not, and thereby giving the exhibitor no break whatsoever in ever getting a feature that will do a decent business on flat rental, for no one company has ever produced more than a few features that will do an above average gross, thereby leaving the features that are below average grossers to be paid for at a guaranteed rental with no way to get rid of them except pay for them.

"3. The lack of any uniform sales policy by any company. The selling of product by a company to an exhibitor in which the distributor demands this from one, that from the other and something else from the other, and yet telling each that they have one sales policy and can't change it. This applies to price, eliminations, percentages, preferred playing time, number of shorts necessary to buy, forcing of newsreels, protection to one over another, admission price level, granting 100% flat rentals from some yet demanding percentages from others, demanding guarantees from some yet selling to others on a sliding scale of percentages according to house expense and grosses, selling opposition in some spots yet refusing to sell in others, attempting to force contracts by encouraging opposition, granting various percentage of cancellations in various situations, using so called 'STOP PICTURES' to force the playing or paying for of inferior product in some situations yet in others allowing a spot booking arrangement, allowing the big buyer to have certain privileges yet forcing the small buyer to do what the distributor wishes."

HARRY BRANDT

President, Independent Theatre Owners Association of New York

"In response to your letter regarding the trade practices and which three I consider the most objectionable, let me say to you that first, there are so many trade practices that are objectionable that confining my thoughts to three would not give a clear picture of the situation. Secondly, if you were to ask me which three I should use, were I granted the privilege of removing all these evil practices, were I granted a wand and could say presto, the three that I could find the most objectionable are:—

"The obnoxious protection being taken by the affiliated circuits,

blind buying and admission prices. The question of a proper differential in admission price between first and subsequent runs, speaking for what is probably the largest group of local subsequent run exhibitors in America is of vast importance. I can tell you that the question of spread-eagled playing time which raises protection beyond endurable limits is the most offensive practice that exists in our business today. The fact that every time a big picture comes out, playing time is extended beyond that which is the usual run of the picture brings on a situation which is effectively cutting down box office receipts in independent subsequent runs.

"Insofar as blind buying is concerned, I have stated many times that the question of blind buying is a dastardly proposition. To ask men to buy pictures without letting them know what they are buying, to my way of thinking, is nothing short of criminal and this practice certainly should be eliminated. Exhibitors should be told the names of the stars in the pictures they are buying. If a picture is sold because of the outstanding merit of the story they should be told that they are going to get that story. In this I differ very greatly with the provision against blind buying in the Neely-Pettengill Bill because obviously the way the Bill is written, it stultifies and will add great cost to production and selling.

"Now, as to the third proposition, that of admission prices:—Not only do the major circuits receive first call on the pictures, (not only in the City of New York) and run double features, but also they do this at the lowest admission prices in the United States. In many instances the differential in admission price is so low that by the time the subsequent run exhibitor plays the pictures, he is compelled to charge an admission which does not fairly represent the value that he gives.

"In order to protect himself, the subsequent run exhibitor started premium night. The first runs did not believe that they had enough to offer at the low admission price that they were charging, so they, too, started premiums with the result that the industry today is giving away millions of dollars because of the fact that the men in the industry itself do not seem to be able to get together. That is the reason why the Independent Theatre Owners Association is backing conciliation. We feel that under the proper auspices and with proper representation, conciliation can remedy the ills mentioned above, plus the many other ills we are concerned with.

M. A. ROSENBERG

President, Motion Picture Theatre Owners of Western Pennsylvania

"The top rung of the ladder has just about been reached; WHAT NOW? Commencing with a view to solving the major problems in the relationship between the producer and exhibitor, percentage arrangements on bookings almost seemed to have reached the closest equitable solution to this problem.

"But, with the ramifications of straight percentage, a guarantee against a percentage, a graduated percentage from the start, a split percentage above a certain gross, a deduction of overhead and a percentage of the gross thereafter or some other mathematical brain-storm, we have now about reached a climax—OR HAVE WE?

"The largest wrinkle seems to be a straight fifty per cent against the gross with a guarantee that can safeguard only the seller with only the presumptuous assumption of fairness towards the buyer.

"No representative or fair sized theatre could exist for a single season on a fifty per cent film operating basis. Yet the tendency is towards such a general basis. Our business becomes established and remains so on precedents. No matter how much it hurts, once you have established something it generally remains.

"BEWARE OF THE FIFTY PER CENT FILM CONTRACT!!!

"You can't live a healthy, normal business life under it, should it become established. It may be new and an innovation today, but it becomes old tomorrow."

What the Newspaper Critics Say

TEST PILOT

(M-G-M)

"... Magnificent entertainment ... Enormously entertaining show ..."

Barnes, N. Y. HERALD TRIBUNE

"... Beautiful picture ... Beyond description ..."

Winsten, N. Y. POST

"... Generous show, long in its running time, star-studded and spectacular ..."

Nugent, N. Y. TIMES

"... The drama and suspense surpasses everything else ..."

Finn, PHILA. RECORD

"... Besides its great acting, has some of the most amazing scenes of flying action, ingeniously pictured to bring out the last atom of suspense and dramatic thrill ..."

Kelly, WASH. TIMES

THERE'S ALWAYS A WOMAN

(Columbia)

"... Fast action, handled plausibly the whole way through, and comedy makes its points without dull interludes ..."

Winsten, N. Y. POST

"... One of the lightest and most engaging affairs of recent months ... Ingratating comedy ..."

B. R. C., N. Y. TIMES

"... Provides eminently satisfying and refreshing light entertainment ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Brash, amusing show ... Shrewdly staged and comically performed ... Achieves a pleasant blend of melodrama and rough-and-tumble romance ..."

Barnes, NEW YORK HERALD TRIBUNE

FOUR MEN AND A PRAYER

(20th Century-Fox)

"... An outstanding piece of direction ... Moves along with a smoothness, a finish and a speed which are seldom found in light entertainment ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A taut, nervous melodrama of a British career family ... Likely to leave you a bit confused and dissatisfied ..."

Barnes, N. Y. HERALD TRIBUNE

"... Continuous amusement, excitement, suspense and pleasure ..."

Winsten, N. Y. POST

"... Adventure in the 'Beau Geste' tradition ... Gallant, debonair, thrilling ..."

Murdock, PHILA. LEDGER

COLLEGE SWING

(Paramount)

"... Big, boisterous and generally boring screen musical ... Falls far short of being good ..."

Barnes, NEW YORK HERALD TRIBUNE

"... Production smartly paced, lavishly set up and full of laughs for those who like that sort of vaudeville prankishness and radio punning ..."

Winsten, N. Y. POST

"... Merry moments come only after long stretches of feeble and fumbling comedy and that as a whole is pretty stereotyped, long winded and sprawling ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A wealth of humorous dialog and comic incident ..."

R. O'N., WASH. TIMES

CONDEMNED WOMEN

(RKO-Radio)

"... Story is the same old mixture of melodrama and sentiment ..."

Barnes, N. Y. HERALD TRIBUNE

"... Some of the characterizations are good, but for the most part the acting and direction are unable to overcome the handicaps of a fumbling and second-rate script ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Good, clean-cut and convincing drama ..."

Reel, CHICAGO AMERICAN

BELOVED BRAT

(Warner Brothers)

"... Retells the fable of the poor little rich girl, embroidering the theme with random romance and melodrama ..."

Barnes, N. Y. HERALD TRIBUNE

"... Has power to command love interest and ability to entertain ..."

Finn, PHILA. RECORD

"... Plot filled with familiar situations and sometimes it puts too much pressure on the tantrum angle, but is always interesting and emotionally compelling ..."

H. T. M., PHILA. EVENING LEDGER

THE LADY IN THE MORGUE

(Universal)

"... Creates a magnificent feeling of suspense ... Never loses its hold on one's attention ... Grade A thriller ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Overloaded with dialogue and other complicating factors and ending with explanations more baffling than the original mystery ..."

B. R. C., NEW YORK TIMES

"... Laughs and chills neatly divided ... Good direction ..."

Winsten, NEW YORK POST

INVISIBLE ENEMY

(Republic Pictures)

"... Pretty fair adventure film, sustained by manufactured suspense, smart direction and good acting ..."

R. W. D., NEW YORK HERALD TRIBUNE

"... Develops routine but none the less thrilling moments in which men's lives hang by the traditional thread ..."

Winsten, N. Y. POST

"... Done in a light gay, saucy manner, has its share of gaiety and excitement ..."

Boehnel, N. Y. HERALD TRIBUNE

LAW OF THE UNDERWORLD

(RKO-Radio)

"... An interesting melodrama, well-directed ... Lacks the taut uncertainty and fearful suspense that must be kept in a film of this type ..."

R. W. D., NEW YORK HERALD TRIBUNE

"... Tells its story in a straightforward way ... Well enough acted by its entire cast ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Typical gangster meller that goes a little childish here and there ..."

Finn, PHILA. RECORD

"... Definitely not an upperbracket melodrama ..."

Murdock, PHILA. LEDGER

CALL OF THE YUKON

(Republic)

"... Has a likable cast, good photography and an animal kingdom ..."

R. W. D., NEW YORK HERALD TRIBUNE

"... Outdoor, red-blooded, he-man drama, full of swinge-ing right hooks and roundhouse uppercuts ..."

B. R. C., NEW YORK TIMES

"... Good Alaskan photography, and some dramatic scenes on the river ..."

Pullen, CLEVELAND PLAIN DEALER

THE PATIENT IN ROOM 18

(Warner Bros.)

"... Generous with its supply of murder and suspicion ..."

Winsten, N. Y. POST

"... Modest little mystery-comedy ..."

B. C., NEW YORK TIMES

"... Gory if not exciting or chilling ..."

Boehnel, N. Y. WORLD-TELEGRAM

EXPLOITATION PICTURE OF THE ISSUE

CRIME SCHOOL

Here is a keg of boxoffice dynamite from the Warner studio. The kids who came from the stage play 'Dead End' to create something of a sensation in the screen version of that fine film are still playing their same memorable characterizations in **CRIME SCHOOL**. A shrewd bit of showmanship must be credited to Jack Warner for spotting the 'Baby Face' Martin of 'Dead End'—Humphrey Bogart—with the kids. It's a natural! The exhibitor has a piece of merchandise here which he can sell for high boxoffice returns. (See review in this issue of **FILM BULLETIN**.)

Warners place the material with which to work in your hands. Their press sheets on this sort of picture are always punch-packed and the **CRIME SCHOOL** job is no exception. Get one now and start planning your campaign. The paper and the stills are seat-sellers of the highest order and they should be spread around thickly.

Don't view this as just an action show for cheaper houses, for there is powerful social significance in the problem of reform schools that will interest the most intelligent theatre-goers. It can certainly be compared, in this respect, with 'Dead End.'

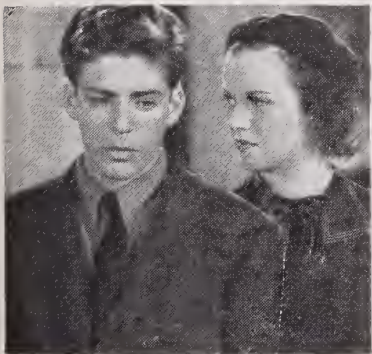
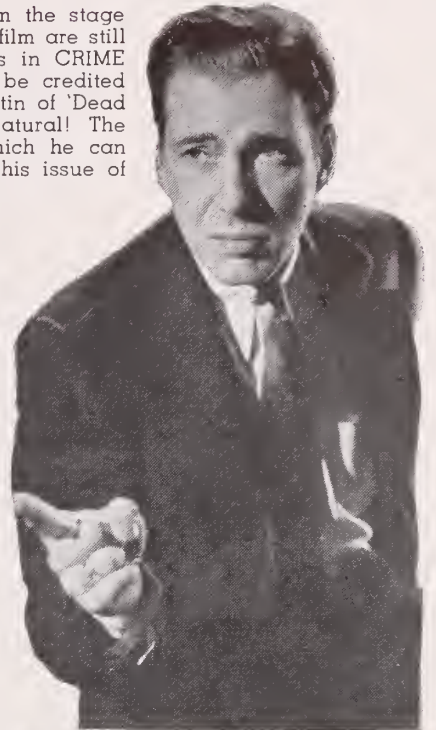
CRIME SCHOOL: Produced by Warner Bros.;
First National release.

Cast: 'Dead End' Kids, Humphrey Bogart, Gale Page, George Offerman, Jr., Weldon Heyburn.
Directed by Lewis Seiler.

Screenplay by Crane Wilbur and Vincent Sherman.

Story by Crane Wilbur.

Photography by Arthur Todd, A.S.C.

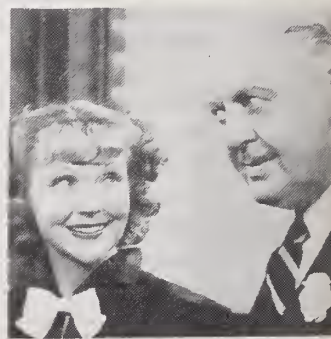


SCENES FROM ... AND A FEW VITAL
FACTS ABOUT ... THE NEW FILMS

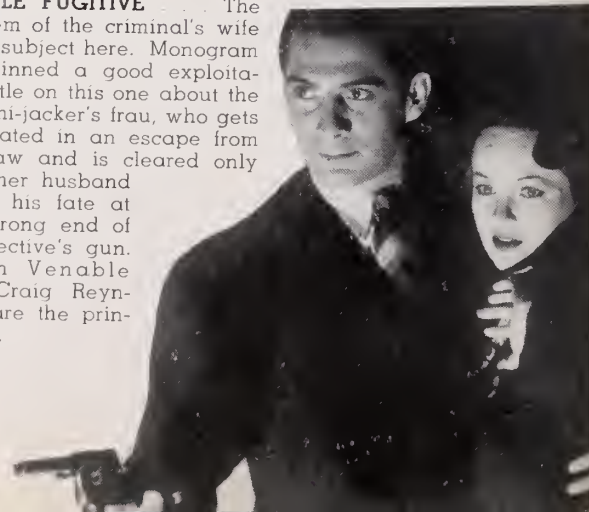
Director James Whale has fashioned this drama to show what happens to a group of people lost on an uncharted island when the veneer of civilization is stripped from them. A discredited doctor, the world's richest girl, a pompous politician, a racketeer and his moll, and a munitions salesman are in the group. Madge Evans, John Boles, Bruce Cabot, Marion Martin and Gene Lockhart head the cast of this Universal offering.



When Pat O'Brien, a slick advertising man, marries his boss' daughter, Kay Francis, that would seem to be a stroke of luck. But, when her dilettante father suddenly runs off to Europe with the firm's money and his wife's old boyfriend, also a member of the firm, takes charge of affairs, that is also luck—all bad. The marital difficulties that develop in this situation makes the plot of this Warner comedy. Supporting players are Ralph Forbes, Melville Cooper.

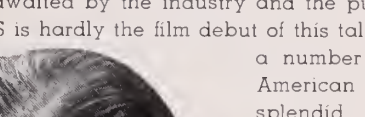


The problem of the criminal's wife is the subject here. Monogram has pinned a good exploitation title on this one about the truck hi-jacker's frau, who gets implicated in an escape from the Law and is cleared only after her husband meets his fate at the wrong end of a detective's gun. Evelyn Venable and Craig Reynolds are the principals.



Previews

THESE STILLS ARE SELECTED FOR THEIR
DESCRIPTIVE VALUE TO EXHIBITORS



RAGE OF PARIS The debut of no other personality in recent years has been as eagerly awaited by the industry and the public as that of Danielle Darrieux. RAGE OF PARIS is hardly the film debut of this talented French beauty, for she appeared in a number of pictures in her native country. The American public first learned of her through her splendid performance in 'Mayerling.' This first American vehicle will be quite different from 'Mayerling,' however, since the emphasis is on comedy and Miss Darrieux will sing and dance. Appearing with her are Douglas Fairbanks, Jr., Mischa Auer, Louise Hayward and Helen Broderick. Universal expects much of this wide-eyed bit of France. We await you, Danielle!



THE RETURN OF THE SCARLET
PIMPERNEL . Alexander Korda

PIMPERNEL . . . Alexander Korda has gambled — successfully, the critics tell us — with that most risky of all film ventures, a sequel. The elusive Pimpernel is back to furnish thrills as he makes his daring escapes from his enemies in old England. An all-English cast headed by Barry Barnes and Sophie Stewart lend verve to Baroness Orczy's actionful story. United Artists releases.



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SHORT SUBJECTS

 FROM PHILLY
By "Jaywalker"

LEWEN PIZOR, who, despite all sorts of opposition from various individuals and groups of indies, has contrived to maintain something of a dictatorial hold on the presidency of the local exhib organization through the years, is again embroiled in a battle that threatens to disrupt the UMPTO. This time he has aggressive young DAVID MILGRAM as his opponent. The friction developed when Pizor, in association with CHARLES SEGALL, announced intention to build a new theatre near the Walton, recently acquired by the group headed by Milgram. Pizor and Segall were defeated in their efforts to get the Walton and their project is regarded by Milgram as retaliatory. The youthful circuit operator now charges Pizor with using his office in the organization to reap personal benefits. Pizor answered this charge by stating that Milgram is not a member of the unit. The latter, displaying cancelled checks for dues, points to Pizor's statement as further evidence of his abuse of the office he holds and demands his eviction. It is reported, also, that Milgram will shortly institute a libel action against the UMPTO president . . . Milgram does not stand alone in his opposition to Pizor's conduct of UMPTO affairs. In contravention of the organization's by-laws, no general meeting or election has been held since the group was merged with the I.E.P.A. in December, '36. The airing of his dispute with Milgram has stirred a hornet's nest of discontent among other independents, who claim that the UMPTO has receded in its operations to the same stagnant level of the old M.P.T.O. unit. They are asking for a change in leadership. The charge is being hurled, too, in certain quarters that the recent move against Columbia was prompted solely by the fact that one of two UMPTO bosses had personal disputes with the exchange and used the organization as a lever to enforce their adjustment demands . . . HARRY SLATKO finally gave up the ghost at the Nixon's Grand last week. Louis Armstrong was booked to come in Friday, but the house failed to open. The help picketed the spot for back pay . . . HARRY LA VINE and MAX GILLIS returned Tuesday with the Republic contingent from the company's convention in Hollywood. They are all sparked with enthusiasm on the new line-up and the return of Gene Autry . . . Renovations on the Lincoln will get under way soon for the fall opening. A Colored show and picture policy goes in . . . BETTY McCAFFERY is recuperating from her tonsilectomy. Returns Monday, for which her many friends are glad . . . The STANLEY GOLDBERGS rate as one of The Street's most handsome couples (reading which, he will probably blush!) . . . After it seemed certain that games would be OKed Friday by Mayor Wilson, in answer to the thousands of petitions signed by movie patrons, something went askew and the blessing from City Hall was not forthcoming . . . A new house is reported for Castor Ave. and Roosevelt Blvd. . . . RAY SCHWARTZ is busy building a new home in East Oak Lane . . . SAM ROSEN returned from the Monogram convention in Cincinnati with Jackie Cooper and Boris Karloff ringing in his ears . . . The Earle is dark on Sundays until the fall.

 FROM BOSTON
By Bruce

The gang is off for Pittsburgh! Among those who are going are NATHAN YAMINS, Mr. and Mrs. ARTHUR HOWARD, MAX LEVENSON, Mr. and Mrs. WILBUR PETERSON, ADOLPH BENDSLEV, FRANK PERRY, Mr. and Mrs. FRANK LYDON, Mr. and Mrs. RICHARD RUBIN and so on. In other words Mr. and Mrs. Theatre Owner of New England will be well represented . . . GEORGE KRASKA is showing "Un Carnet du Bal" prize-winning film last year. It is now in its third week and son LEONARD is having his hands full taking care of the crowds at the Fine Arts Theatre . . . Manager JOHN SCULLY tells us that JIMMY KENNEDY and TOM JENNINGS have rejoined the Grand National sales force. Looks as if JOHN is making considerable headway . . . In moments of relaxation JOE COHEN is torn between two loves—to go agolfing or to follow the ponies. That is the question this bachelor has to decide! . . . OLIVER THAYER of Hillsboro, New Hampshire, is back from Florida. He believes in picking the cream of the country's weather . . . MARK JEFFRIES is wondering whether it is possible to take out insurance to safeguard the bankroll when one goes to the races. MARK had no winners! . . . AL SOMERBY is heartily in favor of the Neely Bill. And with his usual laudatory frankness makes no bones about it . . . DICK FLORA of Caribou, Maine, was amazed at the Spring greenery hereabout on a recent visit. Maine follows Massachusetts—at least as far as weather is concerned! . . . Sunday stage dancing is still forbidden in Massachusetts. The Senate recently killed a bill legalizing it even though the House has passed it. Of course, you have heard of the Puritans! . . . SAM DAVIDSON of Cameo Screen Attractions reports that bookings for "Mayerling" are in great demand. The film ran for four weeks at the Fine Arts . . . LEONARD TUTTLE has taken the plunge. You guessed it! . . . HARRY ASHER is taking advantage of the racing fever by acquiring the rights to Derby Nite a cash give-away game. At that your chances are probably better in the theatre than at the track . . . DAVE WHALEN, Republic's publicity chief, is enjoying his work more than ever now that he is driving around in a new car. Looks as if Republic has turned that corner! . . . The Metro office has a new coat of paint inside. Perhaps it forecasts a "new deal" for exhibs MAURICE WOLF, recently promoted New England district manager of M-G-M, will be given a testimonial dinner by his friends Monday evening at the Copley Plaza. More success to him! . . . HY TEICH says the poster business is improving. Can it be that better days are in store for the exhibs? . . . BRAD ANGIER is adding a little weight. Perhaps its that Chinese food he loves so much! . . . The M. & P. shakeups have spread to Maine.

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May 6, 1938

OFFICE OF
TERRY DELAPP
DIRECTOR OF
STUDIO PUBLICITY

Mr. Mo Wax,
Film Bulletin,
1323 Vine St., Pa.
Philadelphia, Pa.

Dear Mr. Wax:

I want to thank you plenty for sending me the production section from the Independent Exhibitors Film Bulletin.

I didn't realize what an inside you have - and what's more get in print - into studio situations and production. I don't need to tell you how important I know this is to Paramount, and certainly should be to every other studio, and that you may have anything you want from us.

The only suggestion I can make on your section is to have more of it.

I think you have done a swell job, and I know if I were sitting at a theatre manager's desk I could get a quick and true slant on Hollywood in four pages.

Please let me hear from you.

My very best wishes.

Sincerely,
Terry De Lapp
Terry De Lapp

TD:RP

Since Mr. De Lapp wrote this letter our PRODUCTION SECTION has been doubled in size and value. We expect to improve it constantly.

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"For the entire family, I promise an entertaining hour." —*Jimmy Fidler*

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WITH

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LINA BASQUETTE • DUNCAN RENALDO
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Screenplay by RALPH BETTINSON • Story by JOHNSTON McCULLEY

A MONOGRAM PICTURE

Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 11

MAY 21st, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

THE ALLIED CONVENTION

Of course, anything that might have happened at the Allied Convention was bound to be overshadowed by the news that the United States Senate passed the Neely Bill. Arrival at this first milestone on the long and arduous road to a better industry, which Allied has been traversing for a full decade, is the most important thing that has happened in the organization's history, so it was not inappropriate that this year's convention was the gayest we had ever attended.

This gaiety was marked in that it was not the glee of underdogs now triumphant, but the sober optimism of a group of men who have been fighting a worthy and just cause and have tasted the first fruits of victory. There was no boasting. There were no threats against the producer-distributors. No, to the contrary, the Allied leaders must have gained a loftier position in the eyes of the entire industry, friends and opponents alike, for extending once again the hand of friendship to those whose policies they oppose.

Abram F. Myers had every reason to gloat. Has he not been the victim of the most vicious propaganda ever directed against an individual in the industry? Called an "outsider," a "bolshevik," a "wrecker," this former member of the Federal Trade Commission and one of the capital's most respected lawyers, has borne these insults with dignity that must shame the callers. Almost single handed, he has directed the

forces favoring the Neely Bill into the channels that made their numbers and strength most apparent to the Congress. If any one man, aside from Senator Neely himself, can be credited with the passage of the bill, that man is Abram F. Myers.

Certainly he had the right to strike back at his declaimers. Yet the Convention heard him, too, speak words of peace. "A new day is in store for this business," he said, "in which barriers of misunderstanding, misrepresentation, intolerance and political maneuvering to prevent free decision of problems is drawing to a close." He expressed the hope that "this convention will mark something of a turning point in the relationship of the two branches of our industry."

However, Myers, the realist, had this to say: "Allied stands, as always, for self regulation as a reality and not as a phrase in

some film executive's annual report. But there is an expression in the business that 'The Show Must Go On.' Allied cannot do less than continue to move along a straight line until a tangible and definite promise is made."

President Nathan Yamins, in his opening address, held out further the hand of friendship to the major film companies, but made it clear that Allied is not prepared to accept half-way measures that will heal one sore spot and leave a lot of other wounds still open. He said that Allied was favorably impressed by the offers of conciliation from M-G-M and

(Continued on next page)

On page 3
**Highlights of the
Senate's Neely
Bill Debate**

On page 4
The Complete Bill

•
What is Happening in the
Hollywood Studios?

•
Read the
PRODUCTION SECTION

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Production News
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THE ALLIED CONVENTION

(Continued from front page)

Twentieth Century-Fox, but pointed out that they represent only a minority of the Big Eight. In this way Mr. Yamins summed up the situation:

"Allied is interested in removing from this industry all the vicious practices that have grown into it, and just as long as even one of these practices continues to be practiced by even one company, Allied must continue with its legislative program and with its appeal to the department of justice to eradicate that unfair practice of but one company."

And further: "Another precedent is necessary, and that is the realization by the distributors that Allied is not only interested in the solution of local problems by conciliation or arbitration. That is only the minor part of Allied's program. Allied's greatest interest is in the removal of unfair practices that have crept into this business. Allied's greatest interest is in the restoration of rights that exhibitors enjoyed until they were

ager, expressed his confidence that the major distributors would soon adopt some method to harmonize the two branches of the industry. These forthright and encouraging words came from Mr. Rodgers: "Abuses can be corrected where they are found to exist and this requires only the level-headed judgment of those whose interest it is to constructively build and to give their talents and efforts in that direction."

"There has been much talk about conciliation boards, and our company endorses and will support such a movement, and furthermore, if a discussion is considered between accredited representatives of the two branches of our industry, theatres and distributors, we will participate, if invited, in such meetings for the purpose of discussing ways and means for the creation of a better understanding and for the setting up of machinery with a view to settlement of disputes and the correction of abuses in the field."

*Condensed Version of the Most Important Resolutions Passed by
the Allied Convention Appear on Page 18 of This Issue!*

forcibly taken away from them by the distributors. Allied is interested in the establishment of free and open competition in this business, and Allied is interested in the perpetuating of the right of independent exhibitors to remain in business, and Allied is interested in removing the ever-present threat of extermination at the hands of the very person whose customer the exhibitor is."

There were words of friendship also from the majors—rather, from the two majors who have displayed some interest in the past year or two in correcting the inequities of the industry. They are Twentieth Century-Fox and Metro-Goldwyn-Mayer.

William Sussman, eastern district sales manager of Twentieth Century-Fox, said: "I feel that abuses on both sides can be corrected if proper judgment is used by those who are sincere in their desires to do so, and are willing to give their efforts in this direction."

"I think there are enough brainy men in the industry on both sides of the fence to evolve a workable scheme, and I can assure you that Twentieth Century-Fox will be glad to join any such movement."

Speaking for Loew's, parent of Metro Pictures, William F. Rodgers, the company's general sales man-

"To refute suppositions, rumors and propaganda to the contrary that distributors are awaiting the outcome of the Neely Bill before committing themselves on conciliation, let me say for one distributor that no matter what disposition is made of either or both of these bills, we will actively support any movement for the creation of and functioning of such conciliations or trade bodies as may be decided upon whose jurisdiction will serve to build a more harmonious relationship by the correction of any established abuses and the application of trade practices that will be of mutual advantage."

Both Rodgers and Sussman impressed the Convention with their sincerity and open-mindedness. These are the sort of film executives who could go far in cooperation with independent leaders to solve the problems that plague the industry. A similar attitude on the part of the other film leaders is all that is needed.

The Dove of Peace fluttered over the meeting room in Pittsburgh, although it holds a more powerful weapon than was ever in its hands in the past. Allied beckoned to the bird. What will the eight majors do?

MO WAX.

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WORD-BY-WORD HIGHLIGHTS OF THE SENATE'S NEELY BILL DISCUSSION

SENATOR NEELY (W. Virginia): Mr. President, in the language of an old, familiar hymn—

*This is the day I long have sought,
And mourned because I found it not.*

* * *

MR. NEELY: Mr. President, the bill does not propose censorship, nor does it forbid the showing of pictures such as the Senator has mentioned. But if it becomes a law it will relieve exhibitors of the burden of buying them. Consequently fewer of them will appear upon the screen.

This bill or one similar to it has been before every session of the Congress since 1928. A bill identical with it has been on the Senate Calendar almost continuously since June 15, 1936. Unanimous consent for its consideration has been prevented again and again by the objections of one Member of this body.

Preparatory to an analysis and discussion of the bill, Senators are more respectfully and earnestly requested to bear in mind the fact that it has the active and enthusiastic support of practically all the outstanding religious, educational, and civic organizations of the Nation as well as those of almost every State in the Union.

The bill is designed to effectuate two salutary principles of public policy which are much older than our Government. The first is that a person who buys or leases an article offered in the open market shall not be required to lease or purchase something else that he does not want as a condition precedent to his right to obtain what it is necessary for him to possess. This principle is exemplified in the provisions of section 13 of the Clayton Act against so-called tying clauses.

The second principle is that the purchaser of an article is entitled to information or the means of obtaining information concerning what he is about to buy, to the end that he may prudently choose that which will best serve his purpose and satisfy his desires. This principle is exemplified in the Food and Drugs Act, the Caustic Poison Act, and the Prison-Made Goods Act.

Senate bill No. 153 merely seeks to apply to the motion-picture business the same rules which the Congress has prescribed for numerous other industries, subject only to such modifications as the peculiarities of the motion-picture business demand.

* * *

MR. NEELY: Opponents of the measure have propagated the idea that the bill will necessitate revolutionary changes in industrial practices. This, of course, is the familiar argument made against every measure designed to regulate any form of activity in the public interest. However, the mere fact that this cry has a familiar sound does not justify us in ignoring it. But the odds are overwhelmingly against the occurrence of such dire results. Under the provisions of the bill the total amount of business done by the producer-distributors will not be reduced but its quality will be improved. The same number of theatres will operate for the same number of days a year and the same number of hours a day. For every poor picture which an exhibitor rejects under the privilege conferred by the bill he must contract for a good picture to take its place; and, since it is axiomatic that good pictures will earn more at the box office than poor ones, the natural result should be materially to increase the aggregate earnings of the industry. On this point the report of the committee says:

"The only change will be that exhibitors will have the opportunity to make up for the pictures which they do not purchase by obtaining good pictures not hitherto available to them. To illustrate, if the bill is passed an exhibitor who heretofore bought the full blocks of Paramount-Metro-Fox will be free to buy only half of the pictures included in those blocks, and he will be enabled to purchase half of the blocks of RKO, Warner Brothers, and Universal.

"In brief, the bill, if enacted, will result in giving additional play dates and extended running time to the good pictures at the expense of the bad, and the public will gain not only from the vital standpoint of selectivity but because of the added incentive on the part of all producers to make better pictures due to the restoration of competitive conditions."

Section 4, which requires the furnishing of a synopsis of every picture offered for lease, has been criticized on the score that it will compel producers to follow literally a script and prevent them from making changes in the actual "shooting" of a picture in the interest of its artistry and entertainment value. In pressing this point spokesmen for the industry have exceeded the bounds of legitimate argumentation and have gone so far as to warn independent exhibitors favoring the bill that under its provisions the distributors will be compelled to sell pictures one at a time after they have been completed and after a screening or preview has been had at exchange headquarters. The reason assigned for this astonishing conclusion is that the producer-distributors will not be willing to risk the penalties prescribed in the bill for supplying an inaccurate synopsis. The purpose of this propaganda is, of course, to stam-
pede small exhibitors, who could not afford to travel long distances to the

exchange centers to do business in this way, into opposition to the bill. In the light of the bill itself, the threat becomes empty and vain, inasmuch as it provides a penalty only for failure to furnish a synopsis or for making statements therein that are knowingly false. With 12 months in which to accustom themselves to the new order, it would seem that the great motion-picture industry, with so many accomplishments to its credit, could arrange to supply advance information concerning the pictures it proposes to deliver under its contracts without knowingly incorporating false statements therein.

SENATOR BORAH (Idaho): Mr. President, the practice to which the Senator refers does really create monopoly, does it not?

MR. NEELY: Of course, that is its tendency; but the bill is not primarily an anti-monopoly bill. If it were made such, new elements of opposition would immediately appear.

Mr. President, let me say, in passing, that the opposition is under the leadership of two very lovable gentlemen, who are the most effective legislative agents the world has ever seen. They are the distinguished Will Hays and Charlie Pettijohn, of Indiana. If they could be induced to work for the general welfare of the people of the United States as skillfully, industriously, and effectively as they have worked to prevent the passage of this anti-block-booking bill during the last ten years, each of them would be worth more than \$1,000,000 a year to the Government.

* * *

MR. NEELY: Mr. President, a reassuring reflection for anyone whose confidence in the bill may have been shaken by the extraordinary efforts of the Motion Picture Trust lobby is that the practice of block booking is freely ignored by the major companies whenever it is to their advantage to do so. Thus, the finest pictures often are not included in the blocks leased to the exhibitors. Whenever a company has a picture which has box-office possibilities above the run of its current releases and wants to realize a higher film rental than is specified in the block contract, it designates such picture a "special" and leases it singly and on a separate contract form.

Again, compulsory block booking is not observed by the producer-distributors in their own theatres. In fact, in the operation of these, the producer-distributors observe the very policies which this bill would make available to all theatres. That is to say, they do not require their own theatres to play the poorer pictures which they release.

* * *

MR. NEELY: Since 1922, when the Motion Picture Producers & Distributors of America, Inc., the Hays association, was formed, there has been a steady increase in the prevalence and severity of compulsory block booking, and a decline in the number of pictures produced and released. Numerous producing and distributing concerns have ceased to do business; and five of the Big Eight companies are the successors of, or have in some way absorbed and extinguished, two or more formerly competing producing and distributing companies. Aside from the Big Eight there are only three small concerns distributing a limited number of inferior pictures on a national scale. The production of feature pictures has shrunk from 852 in 1926, and 871 in 1927, to 460 in 1936.

Moreover, under present conditions, with the industry in the control of a few dominating executives of the "Big Eight," there is an ever-present seductive temptation to drain off the earnings of the companies in the form of excessive executive salaries and bonuses, and to economize in times of business recession at the expense of the low-salaried minor employees. Apparently such a condition exists at this time.

* * *

SENATOR POPE (Idaho): Mr. President, I wish to ask the Senator from West Virginia a question or two. I shall read two or three paragraphs from a letter and a telegram which I have received with respect to the subject under consideration and shall ask the Senator to comment on them. First, I will read from a letter written to me by one of the independent operators in my State. He said:

"The so-called Neely bill intended to regulate the film-producing companies in their selling policies will, if it is passed, put out of business every small-town motion-picture-theatre operator, of which I am just one.

"We'll admit that the present contract is a tough one for the most of us—the independent exhibitors—but if we have to operate under the Neely bill, it just can't be done, for illustration:

"I use three to four pictures (features) per week and have to do my booking 2 or 3 months in advance in order that I am assured of getting the pictures when I need them. Under the Neely bill I would have to preview each picture separately and buy the same way, and to do this I would have to practically live in Salt Lake City."

I should be glad to have the Senator comment on that statement.

MR. NEELY: Mr. President, the author of the letter has probably stated what someone has convinced him is true. But as a matter of fact, it is false.

(Continued on page 8)

THE NEELY BILL

*Following is the Complete Bill as Passed by the U. S. Senate
and Sent to the House*

75TH CONGRESS
3D SESSION

S. 153

IN THE HOUSE OF REPRESENTATIVES

MAY 19, 1938

Referred to the Committee on Interstate and Foreign Commerce

AN ACT

To prohibit and to prevent the trade practices known as "compulsory block-booking" and "blind selling" in the leasing of motion-picture films in interstate and foreign commerce.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the methods of distribution of motion-picture films in commerce whereby (a) exhibitors are required to lease all or a specified number of an offered group of films in order to obtain any individual desired film or films in the group, a trade practice sometimes known as "compulsory block-booking," and (b) films are leased before they are produced and without opportunity for the exhibitor to ascertain the content of such films, a trade practice sometimes known as "blind selling," are hereby declared to be contrary to public policy in that such practices interfere with the free and informed selection of films on the part of exhibitors and prevent the people of the several States and the local communities thereof from influencing such selection in the best interests of the public, and tend to create a monopoly in the production, distribution, and exhibition of films. The Congress finds and declares that such methods and practices adversely affect and constitute a burden upon commerce, and it is the purpose of this Act to prohibit and to prevent such methods and practices in commerce.

SEC. 2. For the purpose of this Act, unless the context otherwise requires—

(1) The term "motion-picture film" or "film" means all motion-picture films (whether copyrighted or uncopyrighted), including positive and negative prints, and copies or reproductions of such prints, which films contain photographs or other subjects and are produced for public exhibition: *Provided*, That the term shall not include films commonly known as "news reels" or other films containing picturizations of news events, or short subjects of two thousand feet or less in length.

(2) The term "to lease" includes the making of a license agreement, contract, or any type of agreement whereby a film, the distribution of which is controlled by one of the parties, is to be supplied to and exhibited in a theater owned, controlled, or operated by the other party.

(3) The term "person" includes an individual, partnership, association, joint-stock company, trust, or corporation.

(4) The term "distributor" includes any person who engages or contracts to engage in the distribution of motion-picture films.

(5) The term "exhibitor" includes any person who engages or contracts to engage in the exhibition of motion-picture films.

(6) The term "commerce" means commerce between any State, Territory, or the District of Columbia and any place outside thereof; or between points within the same State, Territory, or the District of Columbia but through any place outside thereof; or within any Territory or the District of Columbia.

For the purposes of this Act (but in no wise limiting the definition of commerce) a transaction in respect of any film shall be considered to be in commerce if the film is part of that current of commerce usual in the motion-picture industry whereby films are produced in one State, leased for exhibition in other States, and distributed to them through local exchanges in the several States, the films circulating from the exchanges and between the various exhibitors. Films normally in such current of commerce shall not be considered out of such commerce through resort being had to any means or device intended

to remove transactions in respect thereto from the provisions of this Act. For the purpose of this paragraph, the word "State" includes Territory, the District of Columbia, and foreign country.

SEC. 3. (1) It shall be unlawful for any distributor of motion-picture films in commerce to lease or offer to lease for public exhibition films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer to lease for public exhibition films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation (a) as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or (b) as tends to require an exhibitor to lease such entire block or group or forego the lease of any number or numbers thereof, or (c) that the effect of the lease or offer to lease of such films may be substantially to lessen competition or tend to create a monopoly in the production, distribution, and exhibition of films; or to lease or offer to lease for public exhibition films in any other manner or by any other means the effect of which would be to defeat the purpose of this Act.

(2) It shall be unlawful for any person knowingly to transport or cause to be transported in commerce any motion-picture film which is leased, or intended to be leased, in violation of subdivision (1) of this section.

SEC. 4. It shall be unlawful for any distributor of motion-picture films in commerce to lease or offer to lease for public exhibition any motion-picture film over two thousand feet in length unless such distributor shall furnish the exhibitor at or before the time of making such lease or offer to lease a complete and true synopsis of the contents of such film. Such synopsis shall be made a part of the lease and shall include (a) an outline of the story, incidents, and scenes depicted or to be depicted, and (b) a statement describing the manner of treatment of dialogs concerning and scenes depicting vice, crime, or suggestion of sexual passion. It is the purpose of this section to make available to the exhibitor sufficient information concerning the contents of the film and the manner of treatment to enable him to determine whether he desires to select the film for exhibition and later to determine whether the film is fairly described by the synopsis.

SEC. 5. (1) Every person who violates section 3, or who fails to furnish the synopsis required by section 4, or knowingly makes any false statement in such synopsis, shall be deemed guilty of a misdemeanor and, on conviction thereof, shall be punished by a fine not exceeding \$5,000 or by imprisonment for not exceeding one year, or by both such fine and imprisonment in the discretion of the court.

(2) The several district courts of the United States are hereby invested with jurisdiction to prevent and restrain violations of this Act, and it shall be the duty of the several district attorneys of the United States, in their respective districts, under the direction of the Attorney General, to institute proceedings in equity to prevent and restrain such violations. Such proceedings may be by way of petition setting forth the case and praying that such violation shall be enjoined or otherwise prohibited. When the parties complained of shall have been duly notified of such petition, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such petition, and before final decree, the court may at any time make such temporary restraining order or prohibition as shall be deemed just in the premises. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned whether they reside in the district in which the court is held or not, and subpoenas to that end may be served in any district by the marshal thereof.

SEC. 6. If any provision of this Act is declared unconstitutional or the applicability thereof to any person or circumstances is held invalid, the validity of the remainder of the Act and the applicability of such provision to other persons and circumstances shall not be affected thereby.

SEC. 7. This Act shall become effective twelve months after its enactment.

Passed the Senate April 20 (calendar day, May 17), 1938.

Attest:

EDWIN A. HALSEY, Secretary.

'HOLIDAY' FIRST RATE FOR CLASS AUDIENCES*Rates ●●● in deluxe and class houses, considerably less elsewhere.*

—Hollywood Preview—

Columbia
93 Minutes**Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Edward Everett Horton, Henry Kolker, Binnie Barnes, Jean Dixon, Henry Daniell****Directed by George Cukor**

This new and modernized version of the Phillip Barry play is a top notch class attraction. The story is the sophisticated type of comedy-drama, which employs neither suspense nor action. Relying chiefly on dialogue for its motivations, HOLIDAY has enough clever lines, business and situations to click with the more discriminating filmgoers. Mass audiences, however, are apt to find it all

pretty dull. Best results on this will be found in the metropolitan areas in the deluxe and classy houses. Billing Cary Grant above Hepburn may help sell it.

The story concerns the difficulties which arise when carefree Cary Grant becomes engaged to Doris Nolan, the wealthy daughter of money-mad Henry Kolker. Their ideas fail to click, particularly when it comes to money. Hepburn is Nolan's sister. She attempts to smooth things and because of the similarity in their natures, she falls in love with Grant herself. When Nolan refuses to forego the pleasures of the idle rich, Hepburn takes her chance and goes to Grant for the fade-out.

The outstanding feature of the picture is Lew Ayres' performance as the bibulous

brother of the family. It is a gem of under-acting which would restore the young actor to the popularity he so richly deserves. Hepburn's portrayal ranks with her best. She endows her role with simple unaffected charm. Grant is agreeable and Miss Nolan expertly handles a difficult assignment. Horton and Jean Dixon are delightful as Cary's simple friends.

Cukor's direction is largely responsible for the picture's fine qualities. His deft touches of business and constant use of close camera angles help sustain interest in the rather obvious story.

AD TIPS: Feature Grant above Hepburn. The entire cast is worth selling.

HANNA (Hollywood)

'GANGS OF NEW YORK' SUSPENSEFUL & PUNCHFUL MELLER*Rates ●● + on its own for action houses; good dualler anywhere.***Republic**
70 Minutes**Charles Bickford, Ann Dvorak, Wynne Gibson, Alan Baxter, Howard Phillips, Harold Huber, Maxie Rosenbloom, Charles Trowbridge****Directed by James Cruze**

With a knockout title, a fine cast and a well developed story of cops vs. gangland, GANGS OF NEW YORK looks a cinch for good grosses generally. There is plenty of suspense from the opening gunfire scenes down to the climax, as Charles Bickford, playing a dual role, poses as his gang leader double to round up the mobsters in the law's net. Names like Bickford, Dvorak, Gibson,

Baxter, Huber give the job a very "major" tone and it rates first class running time.

Bickford, head of one of New York's mobs, is serving a five year stretch in the big house, but keeps in touch with his mob via "privileges" arranged for him by a paid-off guard. Shortly before he is released, the district attorney finds a man who looks exactly like the racketeer and is willing to pose as him to get the goods on the other gangs. The real gangster is locked in a secret cell in the warden's office, while the cop Bickford enters the scene as the released mob leader. Wynne Gibson, his old moll, suspects, as does Alan Baxter, right hand man. Just as the cop is bringing to a climax his inside work of "uniting" all the gangs into one unit, to make the

police job simpler, the real mobster escapes and traps the cop. Baxter, mistaking his real boss for the cop, shoots him. Bickford's romance with showgirl Ann Dvorak culminates in marriage.

The performances are uniformly good. Bickford does a splendid job in the dual role. Gibson is great as his jealous and suspicious moll. Harold Huber gets a number of laughs as a dumb gang member.

James Cruze neatly dovetails the suspense into a slam-bang fight finale.

AD TIPS: Sell the title. It's a lulu! Feature the stills of Bickford's scarred face and bill him as the leader of New York's rackets.

PIX

'GOLD DIGGERS IN PARIS' IS A FLOP*Rates ●● - on names only.*

—Hollywood Preview—

Warner Brothers
97 Minutes**Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins, Gloria Dickson, Melville Cooper, Mabel Todd, Fritz Feld, Ed Brophy, Curt Bois, Victor Killian, George Renevant, Armand Katz, Maurice Cass, The Schnickelfritz Band****Directed by Ray Enright**

To date the "Gold Diggers" pictures have been a profitable proposition. However, another like this 1938 version will find the title as helpful as a quarantine sign, for this number ranks with the worst of Hollywood's poorer musicals. In the first place, the story is unbelievably stupid and silly. Secondly,

Rudy Vallee is not a good picture personality. Thirdly, there isn't one worthwhile production number to even partially redeem their weird musical concoction. Results on this will come only on the strength of Vallee's name and the "Gold Digger" handle. Word-of-mouth advertising will be decidedly unfavorable.

When France decides to hold an international dance contest in Paris, Hugh Herbert is dispatched to America to invite the American Academy Ballet. By mistake he contracts Rudy Vallee's night club troupe. Curt Bois, the master of the real ballet, hears of this and embarks for Europe to discredit the fakers. After various complications, the jazz troupe gets the opportunity and wins the contest.

Romance is supplied by Rosemary Lane with conflict provided by Gloria Dickson as Vallee's divorced spouse.

The supporting players fare better in this than the principals. Curt Bois, his gangster sponsor, Ed Brophy, and Fritz Feld are stand-outs. Vallee's femme admirers will get a terrific shock when they gander their heart throb in an ill-fitting Marine uniform. Rosemary Lane is fair. Her part is overshadowed by Gloria Dickson, an eyeful as well as an actress.

Ray Enright's direction is weak. As are the dance creations of Busby Berkley.

AD TIPS: Plug Vallee and the title.

HANNA (Hollywood)

'GUNSMOKE TRAIL' AVERAGE RANDALL WESTERN*Rates ●● for action houses.***Monogram (Conn)****57 Minutes****Jack Randall, Louise Stanley, Al St. John, John Merton**

songs. A sufficiency of fightin', shootin' and ridin' keeps the routine plot moving at a pace lively enough to satisfy horse opera fans.

Merton kills Louise's uncle as she is on her way to lay claim to the estate of which he is trustee. Randall and his side-kick Al

whose friendship he won when he saved him from a posse.

Randall is smooth. Merton makes a very villainous villain, and Miss Stanley is a very pretty heroine

'COCOANUT GROVE' STRONG CAST, WEAK STORY MUSICAL

Rates •• + generally.

Hollywood Preview

Paramount

94 Minutes

Fred MacMurray, Harriet Hilliard, The Yacht Club Boys, Ben Blue, Eve Arden, Billy Lee, Rufe Davis, Harry Owen, Dorothy Howe, George Walcott, Red Stanley, Roy Gordon
 Directed by Alfred Santell

This is another of those long-winded musicals, heavy on specialty numbers, songs and music, but plenty low on story value. COCOANUT GROVE uses the tried and true success formula—the old story of the young man (this instance a band leader) who makes

good despite seemingly impossible odds. It's pretty flimsy stuff which once again emphasizes the need for better writing brains in Hollywood, especially for musicals. This will probably get slightly above average grosses on the cast strength, but word-of-mouth reaction will be just so-so.

Yarn casts MacMurray as a band leader who nurtures ambitions to play at the Coconut Grove. Harriet Hilliard enters the scene as the tutor for Billy Lee, a youngster whom MacMurray has adopted. Through her inspiration he gets a Grove audition. Because of a mix-up, a rival combination gets the spot. Eventually, MacMurray learns of this, rounds

up his boys who have since split and they go on for the gala opening night.

The Yacht Club Boys click in two numbers. Ben Blue is seen most advantageously. With Eve Arden as his partner he goes over solidly in several eccentric dancing routines. Hilliard is a dead pan actress and since MacMurray is the same type, one can't get too excited about this combination as a romantic team.

Santell's direction is only fair. On more than one occasion he lets things get too noisy for comfort.

AD TIPS: Sell the cast.

HANNA (Hollywood)

'ROMANCE ON THE RUN' LIVELY GEM THIEVES COMEDY-MELLER

Rates •• anywhere.

Republic

72 Minutes

Donald Woods, Patricia Ellis, Craig Reynolds, Grace Bradley, Edward Brophy, Jean Joyce, Andrew Tombes, Wm. Demarest, Bert Roach
 Directed by Gus Meins

As nice a little "pearls, pearls, who's got the pearls" opus as ever you'd wish for. It is all handled with a light, deft touch and played delightfully by a good cast. Given a better than average production and direction that keeps things hopping from start to finish, ROMANCE ON THE RUN sums up to pleasant and engrossing entertainment for all locations.

The yarn has to do with stealing of string of beads by Reynolds and Bradley from jewelry store insured by Tombes. Demarest is slow-thinking police lieutenant, who burns up whenever Woods, private dick, pulls something over on him. Brophy is Woods' sidekick. Ellis is Tombes' secretary. Jean Joyce is Woods' female fancy for the moment. Roach is an inebriated gentleman who gets mixed up in the chase after the jewels. Woods is given job of retrieving the jewels. Ellis follows. They are following Reynolds and Bradley; Demarest is following the whole bunch. After much action on a west bound train; a stop over in Cincinnati, and a dash into the hill-billy country of Tennessee, the crooks are

outwitted. The stolen jewels had reposed in Bradley's jar of cold-cream, about two jumps ahead of persistent Demarest.

The synopsis cannot begin to give you an idea of all the laughs contained in the helter-skelter chase after the stolen property. Ellis and Woods are very good in the lead roles. Reynolds and Bradley, equally competent as the crooks. The comedy is expertly handled by the veterans Brophy, Demarest and Roach.

AD TIPS: Sell it as a merry chase after jewel thieves. Deluxe spots should stress the comedy angle, while action houses can push the crook phase.

PIX

'NUMBERED WOMAN' COMPLICATED MELODRAMA

Rates •• in cheap action spots.

Hollywood Preview

Monogram

65 Minutes

Sally Blane, Lloyd Hughes, Meyo Methot, Clay Clement, J. Farrell MacDonald, John Arledge, Ward Bond, Morgan Wallace, Mary McLaren, Gordon Hart
 Directed by Karl Brown

Monogram muffed a chance to capitalize on this dandy exploitation title. The story is complicated and involved too illogically to

stand the test anywhere but in the cheaper action houses. The mild suspense and fair action will get it by in such spots. Although the cast is nicely balanced, there are no names to help the b. o.

Yarn casts Sally Blane as a nurse whose brother, Arledge, is accused of stealing bonds from a bank in which he is employed. She goes to help him and learns Clay Clement is actually responsible. Clement happens to be ill so she gets a job as his nurse, thereby getting enough dope to free her brother.

Clement is head man in this cast. His performance is splendid. He makes every line convincing and manages to dominate every scene in which he appears. Blane is a tepid heroine. Meyo Methot has another hard-gal role as a semi-comic moll. Hughes is required to do very little.

Director Karl Brown really rescued a weak script by shrewd handling.

AD TIPS: Sell the title.

HANNA (Hollywood)

'SIX SHOOTIN' SHERIFF' ROUTINE SHOOT 'EM UP

Rates •• for western houses.

Grand National (Alexander Bros.)

60 Minutes

Ken Maynard, Marjorie Reynolds, Lafe McKee, Walter Long, Bob Terry, Warner Richmond, Jane Keckley, Tarzan
 Directed by Harry Fraser

wooly town of the old west when Ken Maynard takes charge. Production, photography and acting are just adequate enough to get this by where hoss oprys are popular. Story is logical, if a trifle slow paced. There is no singing. It's got enough action of the riding, shooting, fist fighting variety to hold the interest.

Maynard arrives in a town bullied by Rich-

mond and his gang of toughies. He quarrels with them and proves himself so good on the draw that the gang retreat out of respect to his prowess. He becomes sheriff and finds romance. All goes well until Walter Long, an old pal, shows up. Long has plan to rob the postoffice, but Maynard frustrates this despite fact that his kid brother, Terry, is now a member of the outlaw band.

PIX

Law and order again come to a wild and

PRODUCTION SECTION

MAY 21st, 1938

7

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

"You Can't Take It With You" tops this outfit's current shooting schedule. "Singing Guns," the Jack Luden western, is due to wind-up in a few days. . . . Sam Briskin returned to Columbia this week at the request of Harry Cohn, who has given him virtually the same position he occupied before he went to RKO in 1934. This is to be regarded as an indication that Cohn is desirous of relieving himself of actual production details, thereby leaving him free to attend to the reorganization and expansion program he is plotting for his company. As for Briskin, he is more valuable in a business capacity than as a producer. He flopped in the latter job at RKO and there is little reason to assume that he will help Columbia much in actual production. . . . Preview critics here applauded "Holiday" while Columbia publiciteers placarded the town with posters saying—"Is it true what they say about Hepburn?"

METRO-GOLDWYN-MAYER

This studio continues to lag far behind schedule, with no pick-up evident for the immediate future. "The Great Waltz" is the sole new entry at this studio. This is the lavish stage musical which clicked so well in New York at the Center Theatre. The film version is being given considerable attention and will be one of the big musicals of the new season, which does not, however, assure its success. . . . Inside reports on "Marie Antoinette" give the historical picture an A-1 rating. Shearer is said to be magnificent. Film will be previewed within the next fortnight. . . . "Yellow Jack," with Bob Montgomery, in the top spot, looks a cinch for the femme patronage, while the men will be interested in the microbe-fighting angle.

MONOGRAM

Executives of this company recently returned to Hollywood highly elated at the success of their Cincinnati convention. The company's program of 26 features and 16 westerns will be led off with a group of special attractions—Cooper in "Gangster's Boy," and "Mr. Wong, Detective," which is the first of four films Boris Karloff will make for the outfit. The Tex Ritter deal was closed, as predicted here. He will first make two pictures for Grand National under a compromise deal which frees him and producer Ed Finney from contractual obligations there.

PARAMOUNT

Along with 20th Century-Fox this studio continues to be the most active in Hollywood. Three pictures rolled this week, two A's and one Hopalong Cassidy western. "If I Were King" is a non-musical version of "The Vagabond

King," previously made on this lot during the early talkie days. It is a perfect role for Ronald Colman. . . . That talked-of radio deal for this studio was called off when execs discovered that the object of the series was to criticize the New Deal. . . . A producer shake-up is on its way here. Alex Aarons and Fanchon are skedded to leave upon the expiration of their pacts in June. One or two others are expected to follow them out. It continues the paring off process to eliminate people who haven't clicked.

REPUBLIC

Production is at a standstill here. The next features to start will be the three Gene Autry westerns. . . . Meanwhile Yates is presumed to be looking into certain recommended changes in executive and producer personnel. It is believed these will be made before the company embarks on its new program. . . . Several top producers are reported being approached by the company to handle various specials planned for the '38-'39 season. They are badly needed if Republic is to cut any serious figure in the film world next season.

RKO-RADIO

The Astaire-Rogers picture is the only news on this lot. In view of the name supporting casts this duo has been getting in some of their recent pictures, it's surprising to note that with the possible exception of Bellamy there isn't a well-known player in the list. Cutting down on the supporting talent won't help maintain this team's popularity. It's penny-wise production policy! . . . The hearing on the company's reorganization plan will not come up until May 24th. Until then the production end must drift along as best it can. . . . Meanwhile 33 writers are at work on 22 scripts which are planned for production as soon as the administrative difficulties are ironed out.

20th CENTURY-FOX

Zanuck's desire to get as many pictures under way as possible before his departure for Europe is evident in the nine films currently working on the lot, a record for Hollywood at this time. . . . Of the newcomers, "Ellis Island" is the most promising. It has an interesting idea and is readily adaptable to exploitation. . . . "Meridian 7-1212" has a good story angle, and the title may turn out to be an exploitation wow—or an awful dud. . . . It probably will be changed before release. . . . "Suez" is getting inside "bravos," although it's only been shooting about ten days.

(Continued on page 8)

Size-Ups

(Continued from page 7)

UNIVERSAL

Production is off here with only two pictures shooting, and both about ready for final takes. . . . First move in the long-awaited consolidation of departments by the company came when Marc Lachman resigned as studio publicity director and was replaced by John Joseph, who is combining his own job as publicity head with the studio assignment. . . . Charles Rogers is off to New York for a directors' meeting, where, it is generally believed, there will be a showdown between himself and prexy Nate Blumberg. The production head is said to be anxious to squelch the rumors that Blumberg contemplates moving into the production set-up. He will probably ask that he be given a free hand in all production matters. The general weakness of U's product since Rogers took hold certainly strengthens Blumberg's hand, if a showdown does come!

(Since this despatch was received from Hollywood, Rogers has resigned as studio head and was replaced by Clifford Work, formerly of RKO.)

UNITED ARTISTS

This company is rapidly pulling itself out of its organization troubles and is seriously attacking the job of making pictures. . . . Goldwyn is readying "Graustark," and Selznick and Wanger are already shooting. . . . The Hal Roach-UA deal reported here last week is ready for inking. Roach will produce from four to six pictures annually over an eight-year period. In addition to these, he will also turn out 4 Laurel and Hardy comedies per year. He will leave Metro after an association of 13 years immediately upon completion of two Laurel and Hardy pictures due that company. . . . Belief that Selznick will remain with UA was strengthened a few days ago in New York, when Jock Whitney intimated such was the company's decision. . . . Manny Cohen is now being mentioned as a possible UA producer. The recent announcement of the revival of his organization lends credence to the thought.

WARNER BROTHERS

This week finds no change in the production set-up at this studio. Five pictures are still grinding. . . . The '38-'39 program for this studio has been announced. It will be keyed by "action." Quite correctly Gradwell Sears declared at the sales meeting in New York that a lack of action was what is wrong with a good many pictures. . . . Interesting angle of the new program is that many outside stars have been borrowed for the Warner program, a policy rarely pursued by this company in the past. . . . We feel that the happiest thing that could have been announced by WB would have been a reduction in the number of features to be produced. They try to make too many and a flock of bad ones is the result.

SENATE'S DISCUSSION ON NEELY BILL

(Continued from page 3)

There is nothing in the bill to prevent an exhibitor from buying a full block of pictures if he wishes so to do. The only change which the bill makes in this matter is that of freeing the exhibitor from the producing trust which compels him to buy 50 pictures that he does not want in order to get 10 good ones that he considers it important to obtain. There is no foundation for the statement that pictures must be previewed one at a time. The Moving Picture Trust will have 12 months after the bill becomes a law in which to set its house in order and supply proper descriptions of the pictures it intends to produce. A few of the larger concerns have already begun to announce in advance the character of some of the pictures which will be offered in the future.

MR. POPE: Then the Senator's opinion is that, so far as the small independent exhibitors are concerned, there is nothing in his bill that will interfere with them or affect their business?

MR. NEELY: Not only is there nothing in the bill that will interfere with their business, but if it becomes a law it will add to their liberty and their freedom of choice; and by enabling them to buy the good pictures they desire instead of taking the gangster and murder and other crime pictures they do not want, their prosperity will be increased.

* * *

MR. BORAH: I do not want to injure the industry. The industry has built itself up in such a marvelous way and to such a standard of value that I should not want to vote for any legislation which would injure it. The evils which the bill seeks to eliminate are, to my mind, great evils; and the bill, as I understand, is limited in its terms to their elimination. I want no censorship of motion pictures; and I find no censorship in preventing compulsory block booking or blind selling.

However, the two things sought to be prohibited by the bill receive almost universal condemnation, except for those who are particularly benefiting by such practices. How could the League of Decency say that prohibiting the two practices referred to would injure the industry?

I have received a number of such letters; and I do not know on what basis the charge rests that the prohibition of compulsory block booking and blind selling would harm the industry.

It seems to me there ought to be some local independent judgment operating upon the system. There is none now. It does not make any difference what picture the independent exhibitor or the community desires. The community, or the exhibitor, may not have that picture unless all the others in the block are taken along with it. Such a practice is undemocratic and un-American. I cannot see that it is any benefit to the industry.

* * *

SENATOR COPELAND (New York): Some of my correspondents appear to feel that we are setting up here a censorship, that we are going to regulate by law what perhaps ought to be regulated by public opinion. I merely judge that from what they write me. One of them makes the statement that we are entering into censorship. I inquire of the Senator from West Virginia, is there any truth in that? Could this bill, in any sense, be called a censorship of the moving pictures?

MR. NEELY: No; there is no censorship suggested in the bill.

SENATOR BONE (Washington): Mr. President, I understand this bill leaves the relationship purely to contract between the producer and the exhibitor. Am I correct in that understanding?

MR. NEELY: The Senator is absolutely correct.

* * *

MR. NEELY: This compulsory block booking on the part of the Movie Trust is just as infamous as the practice would be on the part of a country storekeeper to say to a housewife who wanted to buy a pound of coffee, "You cannot buy a pound of coffee unless you buy a sack of flour, 10 pounds of sugar, and a pound of bacon." I submit that there is no law of equity or common sense by virtue of which anyone can justify block booking.

Hollywood Editorial

By DAVID J. HANNA

WANGER URGES END OF FILM DICTATORSHIP

Sometime ago this department discussed the problems and ramifications of the dwindling foreign market. Among the points we attempted to bring out at that time was the fact that a strict foreign censorship made it a necessity for Hollywood producers to continually slant their material so as to please the various governments of foreign countries. The result being that American audiences are continually deprived of good entertainment, which would be restricted by other nations, hence such offending pictures are never produced by Hollywood filmmakers.

An interesting angle on this touchy subject was recently disclosed when, in a telegram to Secretary of State Cordell Hull, Walter Wanger made known certain intimidations made to him as a result of his production of "Blockade," the Spanish War picture shortly to be released.

Says Wanger on the subject: "This is simply another incident in a series which prove that either Hollywood must assert itself, or disappear as a producing center. Not only do we meekly take intimidation from abroad but we jump obediently when almost anybody in this country says 'frogs.'

"It's ridiculous, and I for one don't intend to continue. I'm going to release this Spanish picture as is, and if it's banned in Europe I'll have to take my loss. It cost me \$900,000 to make. To get my money back, I must have a general world release.

"The fact is, this foreign censorship is getting so serious that all producers may be forced to make pictures cheaply, and for home consumption alone. That might solve a lot of problems and it certainly would make for better pictures. At least we could do films for the American market, which we would never dare release in world exchanges.

"Equally as serious is the unofficial censorship in America which Hollywood takes like a little lamb ready for slaughter. Only last week the candy bar people jumped on one company because Shirley Temple

was urged in a picture to eat a decent meal, rather than a Nutty-Squashy bar, or whatever it was.

"Then there are the whiskey men. They demand that we have our actors drink bourbon instead of scotch. Likewise we can't show a bad boy hanging around a pool hall. Why? Because the billiard-table makers kick. I'm not singling out these particular examples. There are hundreds of them.

"And they all make for wishy washy, inane pictures. A photoplay is like a novel. If it isn't a work of art, it should be. And you never heard of a novel being censored before it was written. If it were, the author wouldn't write it because he'd be certain nobody would read it. The Hollywood situation is exactly parallel. We're being attacked from all sides, from home and abroad, and it's time we fought back."

Few people can truthfully deny that Wanger's contentions are correct. The picture industry has too often been the subject of unfair and unwarranted restrictions imposed on it by a hundred diverse organizations. Were these objections strictly of a moral nature there would be no objections. Unfortunately they embrace much more, with the result that here in Hollywood any free-thinking individual is constantly appalled at the great amount of fine film material that is turned down because it might "offend" this or that group of people.

Hollywood's lack of "guts" has always been notorious. It has been the thriving place of the blackmailing columnist and the small time, self-righteous reformer, who use their reputed (and usually phony) power with the American public to get something for themselves or to exercise self-satisfying influence over moviedom. Until Hollywood learns to stand on its own two feet and fight for its artistic place in the sun, it will continue to turn out so much of the drivel that now clutters our screens—and it will continue to be the object of threats from every four-flusher and blackmailer in this country and abroad.

It would be well to heed Mr. Wanger's call to arms!

1938-39

REPU

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A breath-taking adventure of a girl under the dazzling splendor of the northern lights.

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The warden tells a human story of life inside "The Big House", and why crime doesn't pay.

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Again the Marines go into action! A story of thrills and suspense laid in the Far East.

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The great character brought to you again in a new mystery story, packed with high-speed adventure.

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An original musical with names and characters familiar to your theatre and radio audiences.

9 WOMEN MAKE NEWS

The inside story of a woman columnist . . . her climb from obscurity to fabulous wealth and power.

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Bigger and better adventure and romance than "Hitch Hike Lady". Another sensational story of hitch-hike girls.

11 HIT PARADE OF 1939

The "No. 1" radio program brought to the screen with a cast of new names, selected from every entertainment field.

12 STREET OF MISSING MEN

A story of a man who lost himself because of a woman's treachery, but fights his way back when he finds real love and understanding.

8 GENE AUTRY JUBILEES

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- 3 MOUNTAIN RHYTHM
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BLIC PROGRAM

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By MARTIN VAN LAAS—A modern mother gives an answer to the burning question of what to do with the youth of today in a dynamic, intelligent and forceful manner.

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By HENRY WADSWORTH LONGFELLOW—Known to the world as a colorful, thrilling and immortal romance. A girl and a man rise above all obstacles to find their love.

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featuring the famous **3 MESQUITEERS**
JOHN WAYNE, RAY CORRIGAN and MAX TERRHUNE

Based on characters created by
WILLIAM COLT MacDONALD

- 1 SANTA FE STAMPEDE
- 2 OVERLAND STAGE RAIDERS
- 3 PALS OF THE SADDLE
- 4 RED RIVER RANGE
- 5 LONE STAR BULLETS
- 6 HEROES of the DESERT
- 7 THREE TEXAS STEERS
- 8 PONY EXPRESS TRAIL

4 SMASH SERIALS

for 1939

2 Super-Serials

15 Episodes Each

1 THE TEXAS RANGERS ARE COMING

Fifteen Weeks of boundless thrills with this world-famous organization.

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Third in the series of Dick Tracy serials that set the style for modern-day, adult chapter entertainment.

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12 Episodes Each

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2 ZORRO'S FIGHTING LEGION

15 SHOWMEN'S MONEY-MAKERS

- 1 FEDERAL MAN HUNT
- 2 KENTUCKY SWEEPSTAKES
- 3 I STAND ACCUSED
- 4 PRIDE OF THE NAVY
- 5 FORGED PASSPORT
- 6 UNDERCOVER WOMAN
- 7 WHITE FURY
- 8 PHANTOM OF THE CIRCUS
- 9 PROBATION NURSE
- 10 FLIGHT AT MIDNIGHT
- 11 WHITE LIGHTNING EXPRESS
- 12 DEVIL'S ISLAND FUGITIVE
- 13 STAND UP AND SING
- 14 HIGHWAY POLICE PATROL
- 15 HELLBENT FOR HEADLINES



REPUBLIC

PRODUCTION RECORD

The date after titles is that of the FILM BULLETIN issue in which all details appeared.

All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

Sold for 37-38 (62)	Completed (36)	In Production (2)
Sold for 38-39 (64)	Completed (2)	In Production (0)

IN PRODUCTION

You Can't Take It With You 5/14	Singing Guns 5/14
--------------------------------------	------------------------

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/15 Holiday 3/12-26		4/20 There's Always a Woman 1/15-29	
4/18 Flight Into Nowhere 1/29		4/30 Call of the Rockies 1/15	
Secret of Treasure Island 2/26		4/25 Extortion 12/4	
3/7 Rolling Caravans 12/18		6/20 Stage Coach Days 2/26	
5/12 Law of the Plains 2/26		5/5 The Main Event 12/18	
Crime Takes a Holiday 4/9		4/11 The Overland Express 2/25	
Orphans of the Law 5/14			

TITLE CHANGES — (Completed)

Pioneer Trail—from Valley of Violence Issue 4/23	
West of Cheyenne—from Swingtime in the Saddle Issue 4/9	
6/27 Highway Patrol—from State Patrol Issue 4/9	

CONTRACTS

Sam Briskin as executive producer.
Writer Arthur Horman termed.

METRO-GOLDWYN-MAYER

Sold for 37-38 (44-52)	Completed (29)	In Production (2)
Sold for 38-39 (44-52)	Completed (1)	In Production (2)

THE GREAT WALTZ

Shooting started—May 10

Musical

Cast: LOUISE RAINER, FERNAND GRAVET, Meliza Korjus, Lionel Atwill, Hugh Herbert, George Houston, Henry Hull

Directed by Julien Duvvier Produced by Bernard Hyman

Story: Fernand Gravet is Johann Strauss, Jr., son of the famous waltz king, played by Henry Hull. The latter regards his son's music as unorthodox and refuses to help his career. There is a breach between them when Gravet's music clicks with the public. Their rivalry continues until on one occasion the senior Strauss is tricked into missing a concert. Strauss, Jr., conducts, and when his father arrives in the middle of the first performance of the "Blue Danube," he realizes his son's music is immortal and gives to Vienna a new and greater "Waltz King." Luise Rainer is the sweetheart of the composer and newcomer Korjus is the rich Countess who aids his career.

* * *

IN PRODUCTION

Too Hot to Handle 5/14	6/17 Lord Jeff 3/26
-----------------------------	--------------------------

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
Marie Antoinette 1/15		5/13 Hold That Kiss 4/9	
7/1 Shopworn Angel 3/26		6/3 The Toy Wife 3/26	
4/22 Test Pilot 12/18		5/27 Yellow Jack 3/26	
6/3 Three Comrades 3/12		5/20 Swiss Miss 1/1	
4/1 Port of Seven Seas 1/1			

TITLE CHANGES

7/22 The Crowd Roars—from Give and Take (in production) Issue 5/14	
One Woman's Answer—from Enemy Territory (completed) Issue 4/23	

STORY BUYS

"Stablemates," original by Reginald Owen and William Thiele.
"Mr. Coronado," original by Dale Van Every and Tom Kilpatrick.

CONTRACTS

Writer Harry Ruskin optioned; William Ludwig, Carl Winston, Eric Hatch, Leonard Praskins and Eddie Stanley termed.
Director Norman Taurog signed to five year deal.

CASTING

Freddie Bartholomew and Judy Garland toplines in "Listen Darling" (preparing)

MONOGRAM

Sold for 37-38 (43)	Completed (35)	In Production (0)
Sold for 38-39 (42)	Completed (0)	In Production (0)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/9 The Marines Are Here 4/23		6/22 Romance of the Limberlost 5/14	
4/27 Gunsmoke Trail 4/9		5/13 Two Gun Justice 3/26	
4/6 Phantom Ranger 3/26		4/6 Female Fugitive 3/12	

TITLE CHANGE — (Completed)

5/18 Numbered Women—from Private Nurse Issue 4/23	
--	--

CONTRACTS

Tex Ritter to eight picture deal.
Producer Ed Finney to eight picture deal.

PARAMOUNT

Sold for 37-38 (57)	Completed (50)	In Production (0)
Sold for 38-39 (58)	Completed (2)	In Production (5)

IF I WERE KING

Shooting started—May 13

Romantic Drama

Cast: RONALD COLMAN, Frances Dee, Basil Rathbone, Ellen Drew, Alma Lloyd, Colin Tapley, C. V. France, Henry Wilcoxon, Ralph Forbes, Walter Kingsford, Stanley Ridges, William Haade, May Beatty, Adrian Morris, Francis McDonald, William Merrill, Russ Powell, Sidney Toler

Directed and produced by Frank Lloyd

Story: The story of Francois Villion played by Ronald Colman, who succeeds in becoming King for a day, thereby changing the destiny of France.

To be released on 38-39 program

* * *

ARTISTS AND MODELS ABROAD

Shooting started—May 16

Musical

Cast: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys, Joyce Compton, Punkin Parker, Sheila Darcy, Yvonne Duval, Gwen Kenyon, Joyce Matthews, Dolores Casey, Mari Di Forest

Directed by Mitchell Leisen Produced by Arthur Hornblow

Story: Not available in detail. This is a follow-up on the "Artists and Models" picture of last year.

* * *

THE RETURN OF THE FOX

Shooting started—May 16

Western

Cast: WILLIAM BOYD, George Hayes, Russell Hayden, Paul Sutton, Betty Amann, June Clayton, Al Garcia, Glenn Strange, Trevor Bardette, Anna Demetrio, Tony Roux

Directed by Edward D. Venturni Produced by Harry Sherman

Story: A sequel to "Borderland," this concerns the Fox's efforts to avenge himself against Hopalong Cassidy and Trevor Bardette, a Mexican officer, who are responsible for putting him behind bars after he has committed a series of crimes.

To be released on 38-39 program.

* * *

IN PRODUCTION

8/19 Spawn of the North 3/26	Sing You Sinners 4/9
Men With Wings 5/14	

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/5 Give Me a Sailor 4/23		5/27 Hunted Men 3/26	
7/17 Prison Farm 2/26		5/20 Coconut Grove 1/29	
7/1 Tropic Holiday 2/26		6/3 You and Me 1/29	
7/15 Professor Beware 12/4		5/13 Stolen Heaven 1/1	
4/22 Heart of Arizona 11/6		The Texans 2/26-3/26	
6/24 Bar 20 Justice 12/18			

TITLE CHANGE — (Completed)

Pride of the West—from Beneath Western Skies Issue 5/14	
--	--

STORY BUYS

"Reno," original by Paul Gallico.

CONTRACTS

Actor Archie Twitchell to new deal.
Director James Hogan contract extended.

CASTING

Betty Grable topline in "Beauty and the Beach" (preparing)

PROGRESSIVE

Sold for 38-39 (48) Completed (3) In Production (0)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
7/15	Delinquent Parents	5/14	
7/1	Rebellious Daughters	5/14	

REPUBLIC

Sold for 37-38 (54) Completed (31) In Production (1)
Sold for 38-39 (55) Completed (0) In Production (0)

IN PRODUCTION

Army Girl 5/14

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/8	Riders of the Black Hills	5/14	
7/11	Durango Valley Raiders	4/23	
5/16	Gangs of New York	4/9	
4/20	Under Western Stars	3/26	
4/14	Outlaws of Sonora	3/12	

STORY BUYS

"Steel Trails," original by William Colt McDonald

CASTING

Bruce Cabot starring role in "Tenth Avenue Kid" (July.)

RKO-RADIO

Sold for 37-38 (54) Completed (37) In Production (5)
Sold for 38-39 (50) Completed (0) In Production (0)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to FB's production record a few weeks prior to release.

CARFREE

Shooting started—May 9

Musical

Cast: FRED ASTAIRE, GINGER ROGERS, Ralph Bellamy, Luella Gear, Jack Carson, Richard Lane, Kay Sutton, Jack Arnold

Directed by Mark Sandrich Produced by Pan Berman

* * *

IN PRODUCTION

Mother Carey's Chickens	5/14	Cheating the Stars	5/14
Border G-Man	5/14	Ground Crew	5/14

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
5/20	Gun Law	4/9	
	Blind Alibi	3/26	
	The Saint in New York	3/12	
5/6	Law of the Underworld	2/26	
4/8	This Marriage Business	2/12	
5/27	Having Wonderful Time	10/9	

TITLE CHANGE — (Completed)

6/17 Blonde Cheat—from Muddled Deal.....Issue 4/9

CONTRACTS

Seven year old Peter Holden, stage actor, to term deal.

CASTING

Dolores Costello and Charlie Ruggles in Sol Lesser's Bobby Breen starrer "Breaking the Ice" (preparing.)

20th CENTURY-FOX

Sold for 37-38 (58) Completed (36) In Production (3)
Sold for 38-39 (52) Completed (4) In Production (5)

PANAMINT'S BAD MAN

(Completed)

(Other details issue May 14.)

Story: Smith Ballew is a Deputy Marshal detailed to track down a Wells Fargo coach robber, who turns out to be Noah Beery. Evelyn Daw is his romantic interest, figuring in the story as an entertainer in a barroom frequented by Beery and his gang.

* * *

ELLIS ISLAND

Shooting started—May 16

Drama

Cast: Don Ameche, Arleen Whelan, Gladys George, J. Edward Bromberg, Raymond Walburn, George Barbier, Sidney Blackmer, Michael Romanoff, Marjorie Gateson, E. E. Clive, Charles Colman, Albert Conti

Directed by Alfrew Werker Produced by Samuel E. Engel
Story: Not available in detail. This is a Grand Hotel idea on the famed Ellis Island, known as "The Gateway to America." It is reported to be based on authentic episodes that have taken place on the island.

To be released on 38-39 program.

* * *

MEREDIAN 7-1212

Shooting started—May 16

Murder Mystery

Cast: Gloria Stuart, Michael Whalen, Douglas Fowley, Chick Chandler, Robert Kellard, Jean Rogers, June Gale

Directed by H. Bruce Humberstone Produced by Howard J. Green
Story: This concerns a murderer who makes a phonograph recording of the voice of an operator giving him the time and then uses the record to provide himself with an alibi. Michael Whalen is the newspaper reporter in the case and Miss Stuart his girl friend.

To be released on 38-39 program.

* * *

IN PRODUCTION

7/22	I'll Give a Million	4/23	7/1	Always Goodbye	4/23
	Lucky Penny	5/14		My Lucky Star	5/14
	Suez	5/14		Passport Husband	5/14

* * *

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	Panamint's Bad Man	5/14-21	
6/11	One Wild Night	3/26	
		8/27	Speed to Burn
			3/26

STORY BUYS

"Castle In Norway," original by Frederick Kohner.

CONTRACTS

Director Sidney Lansfield optioned.
Stage actress Nancy Kelly termed.

CASTING

Nancy Kelly featured spot in "Splinter Fleet (preparing.)
Warner Baxter and Alice Faye to "By The Dawn's Early Light" (July.)

UNITED ARTISTS

Sold for 38-39 Completed (1) In Production (2)

IN PRODUCTION

The Young in Heart		Algiers (Wanger)	2/26
(Selznick)	5/14		

RECENTLY COMPLETED

Release Date	Details in Issue
	Blockade (Wanger)
	2/26

(Continued on page 14)

NOTES ABOUT FILMS AND FILM PEOPLE . . .

Period pictures are again occupying producers' attention. Almost a dozen are currently filming with several others in preparation. Paramount leads this costume cycle with four now before the cameras and four more scheduled for early production. Republic is preparing "Wagons Westward." Sam Goldwyn will soon turn the cameras on "Graustark." Warners has announced a remake of "The Sea Wolf," as well as three other early American stories, "Memphis Belle," "Dodge City," and "The Life of Haym Solomon."

Fay Bainter, the New York stage star came to Hollywood under contract to RKO. That studio saw fit to give her only unimportant supporting roles. Upon completion of her commitments there the actress began working for Warners where she appeared in "Jezebel." Her performance in that picture clicked with the fans to the extent that Miss Bainter was given the leading role in the shortly to be released "White Banners." So enthused is the studio with her work in this picture that Miss Bainter has been signed to a two picture deal under the terms of which she will receive star billing.

Mitzi Green's return to pictures has been delayed. The young actress was rushed to Hollywood some months ago upon completion of her engagement in the stage show "Babes in Arms," to appear in "Fiddlesticks" for RKO. It appears this story is of a slapstick character and since Pandro Berman shares the opinion that this type of comedy has dissipated its vogue, he will seek a more serious vehicle to bring back the one-time child star. Meanwhile Miss Green has returned to New York. It's all lost motion and wasted talent.

Although it was generally believed here in Hollywood that the famous stage star Maude Adams would make her film debut in the role of Miss Fortune in David O. Selznick's production "The Young in Heart," apparently such is not the case. Dorothy Gish, as pale and beautiful as ever, planed into Hollywood this week and is reported to be testing for the role. Here's a wish that she gets and accepts it for the Gish sister is decidedly one of America's better actresses and her return to the screen would be most welcome.

Hollywood was aghast this week when Danielle Darrieux left for France immediately upon her completing "Rage of Paris" for Universal. It appears that the studio decided no retakes were necessary. Since this is reported to be a million dollar opus the film colony couldn't understand why. Perhaps director Henry Koster knows his business. He is one of Hollywood's finest meggers!

Bing Crosby is having considerable trouble in trying to decide just where and when he will make his next picture. With Emmanuel Cohen out of Paramount the crooner's contract automatically reverted to that studio. However, Bing is allowed one outside picture annually. He is believed to be considering an offer from Walter Wanger and is also mulling over the idea of producing for himself. Crosby partially financed "Pennies from Heaven" and found it an agreeable way to solve income tax problems.

Another silent picture star is making rapid strides in her comeback trek. She is Dolores Costello, who has been signed for an important role in Sol Lesser's new Bobby Breen musical "Breaking the Ice." The actress is making a big hit in "The Beloved Brat," in which she recently appeared for Warners.

Buck Jones, the famed Western Star, has filed action against Republic Pictures contending the studio adopted his mannerisms in their serial, "The Lone Ranger." Jones declares the studio adopted his costume and voice inflections and also called a horse "Silver," which is the name of Jones' mount. The cowboy actor declares the public is led to believe that he is appearing in the picture and is therefore asking \$250,000 damages.

Gene Autry's first picture since his return to Republic will be titled "Gold Mine in the Sky." Production will start the latter part of May in order to allow the incorporation of various vaudeville and radio acts which Autry discovered on his recent personal appearance tour.

Universal has raised the classification on "Wives Under Suspicion," the Edmund Grainger production filmed under the title of "Suspicion." After seeing the first assembly the studio is planning to give it a heavy exploitation campaign. Warren William and Gail Patrick head the cast. James Whale directed.

Metro is obviously determined to make Robert Taylor into a two fisted American hero. The actor is scheduled to co-star with Wallace Beery in a remake of "Billy the Kid," and "Stand Up and Fight," a tale of the ox-cart period in American pioneering. "Billy the Kid," you will recall was based on the saga of a New Mexico desperado with Johnny Mack Brown in the title role. The original version gave the character a somewhat sympathetic treatment, but this time the Kid will be presented in a harder guise.

John Joseph's first stunt since becoming studio publicity director for Universal is a pip. On every letter dropped in the Universal studio post office during the period May 15 to 25, government clerks will stamp a green-like cachet showing of the face of Charlie McCarthy and the title of his first "starring" picture, "The Letter of Introduction."

For some unknown reason the U. S. Department of Justice investigators, Albert Law and Harold Collins, have moved back to the Metro exchange for additional investigation. The probers had been working at the Columbia studio for the past few weeks. Universal and Warner Brothers are the next companies skedded for the G-Men quiz.

With the success of "Test Pilot," it was only to be expected that Hollywood studios would embark on an aviation cycle. With several air pictures either in production or in preparation, Universal is submitting its bid in the person of "Flying Cadets," an air yarn to be made early this summer. Julian Blaustein, story editor of the studio, has already completed an original story.

PRODUCTION RECORD

(Continued from page 13)

UNIVERSAL

Sold for 37-38 (50)	Completed (37)	In Production (2)
Sold for 38-39 (52)	Completed (0)	In Production (0)

IN PRODUCTION

7/29 Letter of Introduction.....4/9 Afraid to Talk.....5/14

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
7/8	Pony Express Days.....5/14	6/3	Western Trails 5/14
7/8	The Rage of Paris.....3/26-4/9	5/13	Air Devils 4/9
5/6	Sinners in Paradise.....3/26	4/15	Nurse From Brooklyn.....2/26
4/22	Lady in the Morgue.....3/12	4/1	Last Stand 2/26
4/1	Goodbye Broadway.....1/29	4/8	Reckless Living 2/26
6/10	Suspicion 4/23	5/20	Devil's Party 4/9

CONTRACTS

"Dead End Kids" to two picture deal.

CASTING

Glenda Farrell and Barton McLane to "Wall of San Quentin" (preparing.)
Irene Rich as Durbin's mother in "That Certain Age" (preparing.)

STORY BUYS

"Whom The Gods Love," Stavepost story by Brooke Hanlan.

WARNER BROTHERS

Sold for 37-38 (60)	Completed (41)	In Production (1)
Sold for 38-39 (60)	Completed (1)	In Production (4)

IN PRODUCTION

Valley of the Giants.....5/14 Sister Act 5/14
Racket Busters 5/14 Garden of the Moon.....4/23
Girls on Probation.....5/14

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	In Every Woman's Life.....4/9	6/25	White Banners 1/29
	The Amazing Dr. Clitterhouse.....3/12		Boy Meets Girl.....3/12
6/18	Mr. Chump 3/26	6/12	Four's a Crowd.....2/26
6/18	When Were You Born?.....3/12	5/28	Gold Diggers in Paris.....1/29-2/26
6/18	Cowboy From Brooklyn.....1/29	5/7	Crime School 2/12
5/14	Adventures of Robin Hood.....10/9		Torchy Blane in Panama.....1/29
5/21	Men Are Such Fools.....1/1	4/16	Penrod's Double Trouble.....12/18
6/4	Little Miss Thoroughbred.....2/12		Fools for Scandal.....11/20
	5/21 Mystery House 11/6	2/12	Daredevil Drivers 10/23

CONTRACTS

Actress Gloria Dickson to new deal.
Fay Bainter to two picture deal.

CASTING

Anita Louise and Jane Bryan to "Sisters" (preparing.)

What the Newspaper Critics Say

THE ADVENTURES OF ROBIN HOOD

(Warner Brothers)

"... Richly produced, bravely bedecked, romantic and colorful show ... Leaps boldly to the forefront of this year's best ..."

Nugent, N. Y. TIMES

"... Brilliant and compelling adventure romance ... A rich and colorful screen tapestry ..."

Barnes, N. Y. HERALD TRIBUNE

"... Magnificent ... Technicolor has added shots of genuine, unobtrusive charm to the excitements of raw melodrama ..."

Winsten, N. Y. POST

"... Done magnificently in technicolor ... A merry romp from beginning to end ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... One of the most exciting, amusing and satisfying pieces of film fiction of the season ..."

Finn, PHILA. RECORD

"... Vivid action and brawny humor related in terms of good story, forthright and uninhibited acting ..."

H. T. M., PHILA. EVENING LEDGER

STOLEN HEAVEN

(Paramount)

"... Boasts some excellent acting, clever direction and a far from stereotyped plot ..."

Barnes, NEW YORK HERALD TRIBUNE

"... Tricky stuff and a good deal of excellent acting ... Better than middling entertainment ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Olympe Bradna sings and dances with artistry unusual ..."

Winsten, N. Y. POST

"... Appealing and entertaining ... A memorable little gem—a worthy experiment ..."

Finn, PHILA. RECORD

"... Its charm, ingenuity and musical pattern ranges it with the superior entertainments of the year ..."

Murdock, PHILA. LEDGER

THE FIRST HUNDRED YEARS

(M-G-M)

"... Much nickel-weekly fodder ... Thanks to some intelligent performances the film deserves a fair rating ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A pleasant sentimental make-believe ..."

R. W. D., NEW YORK HERALD TRIBUNE

"... Dullish in a beautifully behaved sort of way ..."

B. R. C., N. Y. TIMES

KENTUCKY MOONSHINE

(20th Century-Fox)

"... Most lavish bit of hill-silliness ever to stride the screen ... Makes sense of their insanity ... Songs are plentiful and melodious ..."

Reel, CHICAGO AMERICAN

"... Is little more than a string of Ritz variety skits ... A 100 percent Ritz film ..."

PHILA. RECORD

"... Ritz Brothers maul and mangle into the laugh-hit class ..."

H. T. M., PHILA. EVENING LEDGER

THE NURSE FROM BROOKLYN

(Universal)

"... First-rate performances by Sally Eilers and Paul Kelly ... Film tells an old story, but has a certain amount of appeal ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Commendable action and suspense ..."

R. W. D., NEW YORK HERALD TRIBUNE

"... Good, modest entertainment ..."

B. C., NEW YORK TIMES

INTERNATIONAL CRIME

(Grand National)

"... Gets by less on its merit than on its freedom from offensive attributes ... A remarkably good crime murder mystery ..."

Winsten, N. Y. POST

"... Modestly adequate little melodrama ..."

B. R. C., NEW YORK TIMES

"... Stuff and nonsense ... Better to forget the whole thing ..."

Boehnel, N. Y. HERALD TRIBUNE

SUBSCRIPTION ORDER BLANK

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THE VOICE
OF
AMERICA'S
INDEPENDENT
EXHIBITORS

Previews

SCENES FROM . . . AND A FEW VITAL
FACTS ABOUT . . . THE NEW FILMS



HOLIDAY . . . La Hepburn is getting another chance to win public favor in this remake of Phillip Barry's popular play of a decade ago. Columbia has jazzed up this version, we hear, and Hepburn has the sympathetic role of the rich man's daughter, who takes for herself the carefree, prankish young man her more prudish sister jilts. He is played by Cary Grant, the sister is Doris Nolan, others in the nicely balanced cast are Lew Ayres (a fine job, our critic says,) Edward Everett Horton, Henry Kolker, Binnie Barnes, Jean Dixon and Henry Daniell. George Cukor directed. See review in this issue of F. B.

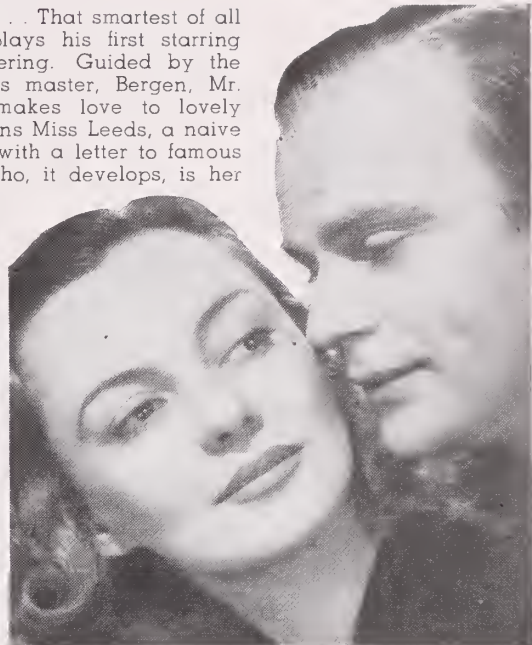


GOLD DIGGERS IN PARIS . . . Those perennial beauties, who make love for what they can get out of it, take a jaunt to gay Paree this time for Warner Brothers. In the troupe are crooner Rudy Vallee, trying his hand at acting, as well as yodeling, lovely Rosemary Lane, screwy Hugh Herbert, dour Allen Jenkins, Melville Cooper, Frank McHugh, Johnny (Scat) Davis, Mabel Todd and, to your left, those melodious maniacs, The Schnickelfritz Band. It is also reviewed in this issue of FB and will be released shortly.



THESE STILLs ARE SELECTED FOR THEIR
DESCRIPTIVE VALUE TO EXHIBITORS

A LETTER OF INTRODUCTION . . . That smartest of all dummies. Charlie McCarthy, plays his first starring role in this new Universal offering. Guided by the expert hand and tongue of his master, Bergen, Mr. McCarthy cracks jokes and makes love to lovely Andrea Leeds. The story concerns Miss Leeds, a naive child, who comes to New York with a letter to famous movie star Adolphe Menjou, who, it develops, is her father. George Murphy plays the suspicious boyfriend, who doubts Andrea's innocence. Gail Patrick is also in the cast.



MEN ARE SUCH FOOLS . . . Obviously, when they fall into the hands of a gal like Priscilla Lane. Wayne Morris does, marries her and life looks rosy. However, Humphrey Bogart is an ambitious and suave rival, who knows Priscilla's desires to make her own way in the world and capitalizes on it to break them up. Just when the villain is about to take Wayne's pretty wife to Europe, that young man wakes up, smothers his pride, beats up his rival and kidnaps his wife. It's a WB pic.



THE LADY IN THE MORGUE . . . This intriguing and gruesome title belongs to a story about the vanishing body of a murdered girl (who might have been a suicide!) and the efforts of detective Preston Foster to find it again. Before he succeeds, he finds Patricia Ellis hiding near the scene of the crime, gets himself popped over the head, and then has the problem of finding Pat again. Universal produced.



ALLIED RESOLUTIONS

EXECUTIVE SALARIES

Whereas, an investigation discloses that over 100 individuals employed as executives by the eight major producing and distributing companies are the recipients of annual salaries and bonuses ranging from \$100,000 to \$956,000, and

Whereas, the payment of these exorbitant, excessive and unconscionable salaries and bonuses is one of the main factors entering into the constantly rising cost of motion pictures to the theatre owner.

Now, therefore be it resolved, that this convention condemns the payment of most of these excessive salaries to these executives, and

Be it further resolved, that the information which has been collected in connection with this matter be turned over to the appropriate governmental agencies charged with the duty of investigating economies and competitive conditions in industry.

AWARD FOR THE 'DUMBEST' STATEMENT

Whereas, it has long been the practice annually to note outstanding achievements in the motion picture business by Academy awards for outstanding achievements in directing, acting and production; and

Whereas, a suggestion relative to another award has been made to this convention by a representative of a well-known distribution company which the exhibitors were too dumb to conceive themselves;

Now, therefore, be it resolved, that we, the Allied States Association of Exhibitors, in convention assembled, in the city of Pittsburgh, do hereby decree that there shall be established an award to be annually conferred on the person who during the year starting this 18th day of May, 1938, makes, in the opinion of a committee to be designated in the manner herein prescribed, the dumbest statement during said year, said award to be in the form designed by said committee but under no circumstances to be a fur-lined bath tub, steam-heated handle bars, or leather medal, but of some other appropriate design that the winner can cherish and preserve.

That said committee shall consist of the following: One representative of the trade paper who, in the opinion of the board of directors of Allied, has made the most mistakes in news reporting during the year; one exhibitor who on nomination from his local organization on his own admission paid the highest percentage to the most film companies during the year, also to be selected by the board of directors of Allied, and one distributor representative who, during the year by an improvident statement, has depreciated his own product, thereby alienating the goodwill of his company to the greatest degree, he also to be selected by the board of directors of Allied, 30 days prior to May 17, 1939.

Be it further resolved, that in case of a tie duplicate awards of a form dumber than the "Oscars" now given as motion picture industry awards be presented to all tied contestants.

Be it further resolved, that no persons who have been mentioned as possible contenders for the award at this meeting be considered in such contest, inasmuch as the contest becomes effective with the passage of this resolution.

THANKING NEELY

Resolved:

That we extend our heartfelt thanks and congratulations to Hon. M. M. Neely, United States Senator of West Virginia, upon the passage of the bill to prevent the compulsory block booking and blind selling of motion pictures.

The passage of this bill by the Senate will give encouragement to the independent motion picture exhibitors and to independent merchants generally because it demonstrates that that great body is cognizant of their predicament and needs, and has the capacity to deal with their problems in a highly intelligent and constructive manner.

Without your courage, patience and great ability this great victory could not have been attained, and we take this opportunity to express to you our gratitude.

FEDERAL INQUIRY

Resolved:

1. That the National Economic Committee or other agency or agencies appointed or to be appointed pursuant to Senate Joint Resolution 291, or other similar legislation, to investigate the concentration of economic power in and financial control over American industry, be requested to include among the matters to be investigated—

1. The organization, financing and practices of the motion picture industry.

2. The causes of the concentration of economic power in eight great corporations bound together in a common trade association and by contractual relations and community of interest.

3. The effect of the existing distribution methods, especially the pricing policies and the terms and conditions under which motion pictures are leased, upon the general level of trade and upon competitive and economic conditions generally.

4. The effect of the invasion by the producer-distributors of the field of exhibition, the preferences and advantages granted by them to their owned, controlled and affiliated theatres and denied to independent theatres, and the degree of control exercised by the producer-distributors over the operating policies of independent theatres by virtue of their control of the necessary supplies of pictures.

5. The effect of existing copyright laws upon competition, price levels, profits, and economic conditions generally in the motion picture business.

SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

The PIZOR-SEGALL vs. MILGRAM dispute about the Walton may be ironed out amicably, if negotiations that are under way don't encounter a hitch. The local trade is pulling out to FB that he and PIZOR had purchased the site for their theatre near the Walton long before the MILGRAM group closed the deal with MRS. MacMAHON. . . . MILGRAM, meanwhile, has filed the libel suit against PIZOR mentioned in this column last week. It is believed likely that the action will be withdrawn if the other battle is terminated satisfactorily. . . . We hear that a certain local exhibitor leader is contemplating a libel suit against a certain important trade paper for alleged injury to his character and rep. . . . The ghosts of Bango, Bingo, Lucky, Bonus, et al. will not lay still, it seems. Much work has been going on behind the scenes and Mayor Wilson may yet be convinced to call off the police until the State Supreme Court decides the fate of games finally. . . . The Circus is in town, labor trouble and all! . . . The Lincoln will shortly have its face lifted for the big Colored shows scheduled for the fall season. . . . The Aldine shuttered for the summer, but may be reopened on a moment's notice. . . . Warners also closed the Elite. . . . Localites at the Allied Convention in Pittsburgh were BEN SCHINDLER and Mrs., LEW PIZOR and CHARLES SEGALL. . . . MURRAY BEIER is moving his Preferred Exchange from 1323 to 1239 within a week. Clark Film Distributors will handle the film in the future. . . . NORMAN LEWIS, taking exception to the report that he reneged on his "pledge" to contribute to the legal fee in the games fight, asks us to correct this impression. NORMAN says he did not say "positively" when his name was called to contribute a certain sum. The game companies should bear the cost, he says. . . . JON JANNEY, ex-juvenile film star, DIXIE DUNBAR, OLIVIA DE HAVILAND and OLYMPE BRADNA were in town last week. JANNEY landed in a police station for allegedly breaking a bookstore window and making off with four books. . . . FB moves its local office to 1239 at the end of this coming week. . . . Theatres have been extremely fortuitous these past few weeks. The cool, damp weather has been very favorable and b.o. receipts have responded in most locations. The coming hot months are viewed with dread, however. . . . The Metro branch is reported to be soliciting exhibitors to sign petitions or write letters AGAINST the Neely Bill. The UMPTO might take some action on this to protect its members from possible threats of retaliation.

FILM BULLETIN

IS THE

**Independent
Exhibitor's
Trade Paper**

FROM BOSTON

By Bruce

Over three hundred theatre men and friends attended the testimonial dinner for MAURICE WOLF, recently promoted district manager for M-G-M, at the Copley Plaza Hotel last Monday evening. Judge JAMES DOOLEY of Rhode Island was toastmaster and speakers included PAUL DEVER, Attorney General; Judge ABRAHAM PINANSKI; Commissioner of Public Safety SWEENEY. JOSEPH LEVENSON presented MAURICE WOLF with diamond studs and cuff links on behalf of the Friars' Club. The dinner committee, consisting of STEVE BROIDY, chairman; MAURICE GOLDSTEIN, vice-chairman; MURRAY WEISS, treasurer, and HAROLD STONEMAN, secretary, presented a large check. Among those at the dinner were EDWARD AARON from New York representing WILLIAM RODGERS; TED O'SHEA, M-G-M's district manager; ARTHUR LOCKMAN, of Connecticut; CHARLES LEVESTON, of Miami; Father AHEARN and Rabbi COHON. A large contingent came up from Connecticut to do honor to M-G-M's popular executive. . . . The passage of the Neely Bill by one branch of the National Legislature was greeted with cheers by the local exhibs. First blood! . . . SALLY HOCHBERG does not believe in playing while the cat is away and is keeping things in shipshape fashion until ART HOWARD gets back from the Allied Convention in Pittsburgh. She has a good front! . . . The M. & P. Washington Street Olympia is getting a new coat of paint on the outside that is brightening up Boston's "White Way" a bit! . . . A prominent motion picture operator in the hills of New Hampshire, JOHN EAMES, has announced his candidacy for the Governor's council. Theatre men are rooting for him to come through in the September primaries. . . . MARK JEFFRIES still thinks he has the system to beat the races. Oh, yeah! . . . Manager WALTER GILLIS, of SAM DAVIDSON'S Cameo Screen Attractions, says that "Mayerling" and "African Holiday" are going over big. Business must be good, for the organization has taken on two additional salesmen, RICHARD COHEN and MORRIS LAIT. . . . JOSEPH LEVINE is now distributing independent product. He has opened an office at 12 Piedmont Street. JOE was formerly with EDDIE KLINE of the Bay State Film Company. . . . MARY HEALY is back in the motion picture business, having just joined the M-G-M forces. . . . M. & P., still pursuing their policy of retrenchment, have closed the Broadway Theatre in Chelsea. More houses may be closed. . . . JOE COHEN is bemoaning the rainy weather. He hasn't had much chance to polish up his golf game. . . . JACK MARKLE is doing one swell job managing Brooklines two theatres. . . . BRAD ANGLIER believes in keeping his nose to the grindstone. Imagine! He has never seen a horse race! But he does go to the movies occasionally. . . . The district doesn't quite seem the same what with all those exhibitors down in Pittsburgh weighing the problems of the industry. . . . It looks as if the Bijou Theatre will fold up shortly. Assistant manager LLOYD FISHER has resigned to become manager of the Graphic Theatre in Franklin, New Hampshire. . . . But it also looks as if the Hub Theatre will remain open for some time showing the old favorites. At the present time RUDOLPH VALENTINO is still proving to be quite a drawing card. . . . Loew's State and Orpheum did unexpectedly good business with "Merrily We Live" and "Judge Hardy's Children."

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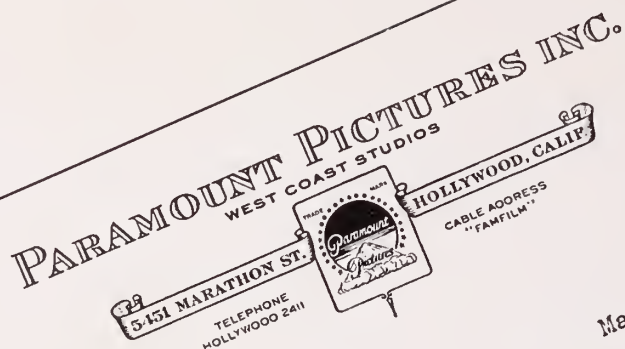
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**A MAN WHO KNOWS
THE VALUE OF NEWS
ABOUT PRODUCTION
Says**



May 6, 1938

OFFICE OF
TERRY DELAPP
DIRECTOR OF
STUDIO PUBLICITY

Mr. Mo Wax,
Film Bulletin,
1323 Vine St.,
Philadelphia, Pa.

Dear Mr. Wax:

I want to thank you plenty for sending me the production section from the Independent Exhibitors Film Bulletin.

I didn't realize what an inside you have - and what's more get in print - into studio situations and production. I don't need to tell you how important I know this is to Paramount, and certainly should be to every other studio, and that you may have anything you want from us.

The only suggestion I can make on your section is to have more of it.

I think you have done a swell job, and I know if I were sitting at a theatre manager's desk I could get a quick and true slant on Hollywood in four pages.

Please let me hear from you.
My very best wishes.

Sincerely,
Terry De Lapp
Terry De Lapp

TD:RP

Since Mr. De Lapp wrote this letter our PRODUCTION SECTION has been doubled in size and value. We expect to improve it constantly.

Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 12

JUNE 4th, 1938

PRICE, 15 CENTS

TELEVISION SETS PLACED ON SALE!

The first moderately priced and mass production television sets were placed on sale in New York department stores last week.

That news is of pressing importance to the motion picture industry. What is going to be done about it?

Starting with the clear-cut understanding that eventually picture-sound broadcasting will be perfected and receiving sets will replace radio sets in millions of homes, the film industry faces a new competitive factor much stronger than any it has encountered in its history. Television cannot be halted; its forward march is inevitable. The movie industry must gird itself for a real battle to hold the public's favor.

This may seem only remotely connected with the Neely Bill to outlaw compulsory block booking, but the relationship is most intimate.

For many years now the motion picture industry has been behaving like a dumb animal butting its head against a stone wall and refusing to heed the instinctive warning that its actions will result in death. Because the public still flocks in large numbers to the nation's movie houses, the leaders of the industry have been con-

tent to remain blind to the ultimate outcome of their foolish ways.

There have been enough warning signs. Double features, dish giveaways and games would have served as red light signals to clear-sighted men, but Hollywood continues its merry way, producing quickies that sour millions of people on all film entertainment. Instead of cleaning its own house, Hollywood seeks to shift the blame on exhibitors, charging them with harming the industry by introducing Bank Nites and dishes. Anyone who has operated a theatre and found his program cluttered with dozens of insipid quickies knows that the alternative to these boxoffice stimulants was red ink in many cases. And why should the theatreman pay for Hollywood's incompetence.

JOHN D. CLARK

The trade lost one of the men it sorely needs when John D. Clark passed away. The good will of exhibitors which accrued to 20th Century Fox during his stewardship as general manager of distribution stands as a monument to the man's fairness and foresight.

Film Bulletin joins with his countless friends in mourning his death.

It requires nothing more than common sense to understand that BETTER pictures must be the formula adopted by the producers if motion picture entertainment is not to take the licking of its life from television. The Neely Bill would go far, very far, to bring about a healthier condition. Its ultimatum to Hollywood would be this:
MAKE GOOD PICTURES
OR YOU'LL HAVE
NO BUYERS!

Who can deny that this is as it should be?

MO WAX.

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

THE CHANGE AT UNIVERSAL

The resignation of Charles R. Rogers as chief of Universal's production was hardly unexpected. It was inevitable.

Late last year, when the financial heads of the company saw fit to oust Robert H. Cochrane, the president, and James R. Grainger, sales manager, *Film Bulletin* remarked editorially that "Universal Fired The Wrong Men!" We pointed out that the company's failure was due to the lamentable incompetence of those who controlled the studio and it was rank stupidity to fire the distribution executives because they were unable to get better returns from inferior product.

Now the ax has fallen on Rogers, as it should have last November when the Universal financiers first realized that something had to be done to save the company. New regimes are in both the production and distribution branches. The object should be to avoid the mistakes that have been made in the past year and a half. In the hope that we might aid in this direction, we repeat here part of that editorial from the December 4th issue:

"In looking at many of Universal's pictures thru last season and the beginning of this, we were struck by the glitter of the sets. Apparently, plenty of money was thrown into "production values." Even the program quickies were not cheaply made. The score on which they flopped miserably was story values. Some of the most inane and stereotyped stories imaginable were accepted as good material by Rogers and produced, emerging

as drivel on the order of: "Four Days' Wonder," "Breezing Home," "As Good As Married," "The Mighty Treve," "Behind the Mike," "Love in a Bungalow," "The Lady Fights Back." Pictures of that sort are unsaleable and it is stupid to blame the distribution branch for its inability to find them a market."

Universal's destiny has now been placed in the hands of two men who know, at least, what sort of films the public will patronize. Nate Blumberg and Cliff Work are both from the theatre field. They have bought films, sold them to the public and experienced first hand contact with patron reactions. They should, and undoubtedly do, have a keen sense of audience tastes.

In the new setup they will play an important role in the selection of material. Since that is where Rogers failed so miserably, vast improvement can be expected.

It is encouraging to see men who understand exhibition problems in control of a studio. It is fair to assume that such men will be less complacent about turning out appeal-lacking quickies, having heard often enough the boxoffice dirge they play. Too many film producers have been lost in the wilds of Hollywood so long they no longer remember anything about an outside world.

Independent theatremen throughout the country will watch closely the results under Blumberg and Work. They want Universal to succeed and there will be no lack of support, if the product is deserving.

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'ALEXANDER'S RAGTIME BAND' SOCKO MUSICAL SUCCESS

Rates ●●●●.

—Hollywood Preview—

20th Century-Fox

105 Minutes

Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Jean Hersholt, Helen Westley, John Carradine, Paul Hurst, Wally Vernon, Ruth Terry, Douglas Fowley, Chick Chandler, Eddie Collins, Joseph Crehan, Robert Gleckler, Dixie Dunbar
Directed by Henry King

A smash hit! ALEXANDER'S RAGTIME BAND is a grand and thrilling musical cavalcade—a picture of limitless boxoffice appeal. It is a case of a magnificent musical score, a group of well nigh perfect performances and a superlative production successfully overcoming the handicap of a poor story. The most outstanding individual feature is, of course, the array of Irving Berlin tunes, 32 in all, ranging from the rhythmic title song to three compositions written especially for

this picture. Each is adroitly woven into the story and, fortunately, without benefit of huge "production" numbers. Returns on this should be far above average. The reuniting of the "Chicago" star trio and the popularity of Berlin's music make this one of the biggest boxoffice bets of the year.

Tyrone Power is a young band leader, whose outfit gets a job in a cheap Barbary Coast cafe. Alice Faye is their singer. Ameche immediately falls for her, but when the band is a success, Power finds he, too, is in love with her. Ameche steps out and the romance glides smoothly, until Faye is offered a New York spot by Charles Dillingham. A rift occurs. Faye becomes a star and Power goes to war. Upon his return he discovers she has since married Ameche. He walks out of the picture again when he finds she is still in love with Power. Meanwhile, Tyrone and a new band have created quite a stir and are en route to Europe. The lovers

are separated until the night Power introduces jazz to staid Carnegie Hall. He is reunited with Alice as the orchestra plays "Alexander's Ragtime Band."

Of the stars Ameche is the standout. Faye is top notch but she has keen competition in the warbling division in the person of Ethel Merman. The throaty voiced singer is brought into the picture at the last moment to warble Berlin's more recent numbers. Power is charming and easy as the band leader. Standouts of the impressive supporting cast are Wally Vernon in an old-time hoofing routine, Paul Hurst as a genial bootlegger and John Carradine as a music-loving taxi driver.

Henry King has woven this maze of music, story and talent into a smooth fluid film, which moves at an attention-holding pace.

AD TIPS: Feature the Berlin music and the great cast of stars. Sell it as the cavalcade of popular music.

HANNA (Hollywood)

'YOU AND ME' NOVEL AND ENGROSSING DRAMA

Rates ●●●; better in action houses.

—Hollywood Preview—

Paramount

90 Minutes

Sylvia Sidney, George Raft, Barton MacLane, Harry Carey, Roscoe Karns, George E. Stone, Warren Hymer, Robert Cummings, Adrian Morris, Roger Gray, Cecil Cunningham, Vera Gordon, Egon Brecher, Willard Robertson, Bernadene Hayes, Joyce Compton, Carol Paige

Directed by Fritz Lang

Here is something different in gangster films. It is far above the average, not for action (which is somewhat slow), but for intelligent direction and acting. The masterful handiwork of Fritz Lang is evident throughout. The story moves deliberately, almost slowly, but always the spectator is engrossed. There is that persistent feeling of inevitability that builds terrific suspense. Lang accomplished the same in his "Fury." The playing is subdued and deeply sincere. YOU AND ME is an outstanding job. It will appeal to class, action and family audiences alike. The

Sidney-Raft starring combination, plus the exploitation angle of the romance between two paroled convicts, places this in the upper boxoffice bracket.

Sidney and Raft are employed in a department store owned by Harry Carey, a kindly person who persists in the belief that ex-convicts can be made into useful citizens if given the opportunity. Raft has completed his parole period and marries Sidney, unaware that she, too, is a former jailbird and is violating her parole by marrying. When the truth is revealed, he leaves her. With his former associates now employed by the store, he plans to rob it. Sidney gets word of this, informs Carey and the mob is halted when they enter the building. Instead of turning them over to the police, Carey puts Sidney in charge. She mathematically points out the old theory that "crime does not pay." All are convinced except Raft. He later relents, but Sidney has disappeared. She is located at the hospital, where they are reunited with their new-born child.

Raft's performance in this ranks above anything he has done before. It is an eloquent example of the effectiveness of calm and quiet under-playing. Miss Sidney provides excellent contrast with her higher keyed portrayal, the type of work she does so expertly. Barton MacLane is good as the gang boss, as are George E. Stone, Warren Hymer and Cecil Cunningham as members. Vera Gordon returns to the screen with a lovable Jewish mamma which scored a solid hit with the preview audience and should do likewise where this grand actress is remembered. Support is uniformly fine.

Fritz Lang's direction is somewhat impressionistic, but at no time does he allow this to weaken the central plot and suspense which hold persuasively and realistically to the climax.

AD TIPS: Sell the stars and the conflict provided by two ex-criminals who love each other. Mention Lang as the great director of "Fury."

HANNA (Hollywood)

'THREE COMRADES' STRONG CAST IN DREARY DRAMA

Rates ●●+.

—Hollywood Preview—

M-G-M

100 Minutes

Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young, Guy Kibbee, Lionel Atwill, Henry Hull, Charley Grapewin, Monty Woolley

Directed by Frank Borzage

This Erich Maria Remarque story has many fine points, but it is, unfortunately, too dreary and melancholy to meet with the approval of the vast majority of filmgoers. Somewhat akin to "Camille," it is extremely slow paced, due to the skirting of the political issues, which give Remarque's novel its punch. THREE COMRADES will get by on its boxoffice cast, topped by Taylor, but it won't re-

ceive a very enthusiastic reception. Returns in the action and rural spots will be weak.

Taylor, Tone and Young return to Germany after the war and open a small auto repair shop. Taylor meets and falls in love with Sullavan, an impoverished aristocrat. Their marriage is shadowed by her tubercular condition, of which only Tone is aware. She becomes ill on their honeymoon and is saved only by the timely arrival of a doctor. When fall comes, she goes to a sanitarium. Realizing the futility of draining every penny from the boys' pockets to prolong her life for such a brief time, she allows herself to die. Young has since been killed because of political activities. Taylor and Tone leave for South America, hoping to start life anew.

Miss Sullavan's sincere and delicate per-

formance is outstanding. The same may be said for Robert Young, whose brief role as the idealist is hauntingly impressive. Tone and Taylor perform their less colorful assignments competently. Guy Kibbee, Lionel Atwill and Henry Hull lend good support.

Borzage's direction is in his usual vein, but constantly overshadowed by the screen play written by F. Scott Fitzgerald and Edward E. Paramore. Their dialogue is perfect, intelligent and interesting—a vast relief from the usual insipid philosophies reeled off in this type of picture.

AD TIPS: Sell the names. Feature Remarque, author of "All Quiet on the Western Front."

HANNA (Hollywood)

'WHITE BANNERS' MOVING DRAMA

Rates •• + generally.

—Hollywood Preview—

Warner Brothers

88 Minutes

Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville, Henry O'Neill, Kay Johnson, James Stephenson, J. Farrell McDonald, William Pawley, Edward Pawley, John Ridgely, Mary Field, Edward McWade
Directed by Edmund Goulding

WHITE BANNERS might be compared with "Make Way For Tomorrow," both as to type of entertainment and boxoffice potentialities. It is an intensely moving drama. Its simple, natural philosophy and inspiring human story are accented by magnificent acting and direction. These elements are aimed straight at the heart of the masses. Commercially it may not be a great success, but it will give untold enjoyment to those who will see it. Boxoffice returns will depend greatly on the exploitation effort put behind it by the individual exhibitor. It should get very good grosses in family and rural houses.

Rains is a small town chemistry teacher

who spends most of his meagre salary on worthless inventions, to the dismay of his wife, Kay Johnson, and daughter, Bonita Granville. Fay Bainter, a door-to-door saleswoman, enters the household when she and Johnson take an instant mutual liking. Her cheerful philosophy does much to aid the household's tangled affairs. She sets Rains and Jackie Cooper, spoiled son of the town's leading banker, to work on an "iceless ice box." Cooper inadvertently gives away the secret to the town's mechanics, who rush their own patent through before Rains. This causes a breach between Rains and the youngster, which is eventually healed through Bainter's intercession. When James Stephenson is interested in financing a new development in the refrigerator, which Rains and Cooper subsequently work out, it is revealed that he is the boy's father and Bainter the mother. He is determined to claim Jackie for his own, but Bainter dissuades him. It is better, she says, that the boy stay as he is. Having succeeded in doing this, she trudges off in the snow, as she came.

Miss Bainter's performance in this is probably the greatest of her distinguished career. Her sincere and unaffected manner should click with the film public and may elevate her to the niche left vacant by the late Marie Dressler. Rains, a facile actor, plays with utmost sympathy his delightful part of an improvident teacher. Jackie Cooper is excellent as the boy, handling with great finesse a heart-warming puppy love affair with Bonita Granville, who plays a nice girl for a change. Henry O'Neill is excellent as Cooper's father, and Kay Johnson scores as the sickly wife of Rains.

Goulding's direction defies a critic's adjectives. His motivation of the story, pace and touches of business are nothing short of brilliant.

AD TIPS: Sell it as an inspiring story of everyday life which everyone should see. Feature Lloyd Douglas as the author. It is worth selling strongly.

HANNA (Hollywood)

'KIDNAPPED' STEVENSON'S STORY MADE INTO CONFUSED MELLER

Rates •• generally.

—Hollywood Preview—

20th Century-Fox

85 Minutes

Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith, Reginald Owen, John Carradine, Nigel Bruce, Miles Mander, Ralph Forbes, H. B. Warner, Arthur Hohl, E. E. Clive, Haliwell Hobbes, Montagu Love, Donald Haines, Leonard Mudie, Mary Gordon, Forrester Harvey, Clyde Cook
Directed by Alfred Werker

This is disappointing, to say the least! It seems to be the fate of Robert Louis Stevenson to have his delightfully imaginative novels butchered by Hollywood scripters. KIDNAPPED is a rambling and crude melodrama of Scotland, which neither convinces nor holds the spectator's interest. Adding to the film's

jumpiness is the use of tinted film which switches hues so frequently as to remind one of the old melodramas of 1920. Too, the fog is often so thick it blots out the story. Its action content makes this saleable in action, but word-of-mouth reaction will hurt it in the other subsequents.

Warner Baxter plays a Scottish Parnell, who incurs the wrath of the British, but is regarded as a God by his own people. Freddie Bartholomew, a youngster en route to Edinburgh to live with his uncle, happens to see a murder committed by one of Baxter's men and is kidnapped by the rebels. Baxter later frees him and Bartholomew goes his way. Uncle Miles Manders is a crusty old individual, who attempts to kill Freddie in order to retain the property which rightfully belongs to the youngster. Failing this, he tries to get

rid of him another way, and again Freddie crosses Baxter's path. Baxter helps him attain his rights, but in so doing lays himself open to arrest. Bartholomew's plea to C. Aubrey Smith saves his life.

Warner Baxter is woefully miscast as the Scotch leader. Bartholomew has a pretty sappy role as the youngster. The heralded Arleen Whelan, ex-manicurist Cinderella Girl, certainly lost her slipper in this opus. She will require much grooming before audiences will accept her. The support is composed of many good actors, but most of their parts are very small.

Werker's direction leaves many loose ends. His pace is jerky.

AD TIPS: Feature Bartholomew, Baxter and author Stevenson.

HANNA (Hollywood)

'YELLOW JACK' ENGROSSING MEDICAL DRAMA

Rates ••• — generally.

—Hollywood Preview—

M-G-M

85 Minutes

Robert Montgomery, Virginia Bruce, Lewis Stone, Andy Devine, Henry Hull, Charles Coburn, Buddy Ebsen, Henry O'Neill, Janet Beecher, William Henry, Alan Curtis, Sam Levene, Stanley Ridges, Phillip Terry, Jonathan Hale

Directed by George B. Seitz

This is far above average dramatic entertainment. It carries power, human interest and inspiration. Mark YELLOW JACK down as socko fare for male audiences. The incorporation of a love interest not in the original play hasn't mitigated the strength of the basic story about man's heroic fight against the deadly yellow fever—and it will catch some feminine trade that might have passed it up. It is a creditable picture, one that will garner

creditable grosses in all types of theatres.

Lewis Stone is the head of a group of Army doctors sent to the Philippines to ascertain the cause of yellow fever. His efforts are of no avail until Charles Coburn, an old doctor who has devoted his life to study of the disease, enters the scene. His theory that yellow fever is not contagious, but carried only by a mosquito peculiar to the country, sends the doctors off on the right track. Only actual experiments are required to prove the discovery. A call for volunteers finally brings Montgomery, Ebsen, Henry, Curtis and Levene. Three are housed in a filthy cabin, while Curtis and Montgomery live for 21 days in a hut with every sanitation and modern convenience. Curtis is bitten by an infected mosquito and gets the fever. But to prove the experiment decisively, Montgomery must also be bitten. He submits to the test, becomes ill, and proves that yellow fever is carried only by the mosquito.

The film's most distinguishing feature is excellent acting. Montgomery comes close to his memorable performance in "Night Must Fall" with a shrewdly characterized portrayal of an Irish sergeant, whose ideals and love of duty are hidden by a carefree and flip-pant exterior. Lewis Stone etches another distinctive screen character as the frequently discouraged chief-of-staff. Andy Devine's comedy is welcome, as is Buddy Ebsen's delightful Southern drawl. Henry Hull and Charles Coburn are excellent.

Seitz's direction is remarkable for the manner in which he has blended the intensely dramatic story with constantly amusing lines. Never offensive, the comedy is an important factor towards relieving a heavy story.

AD TIPS: Sell the sacrifice element; the young man who had everything to live for—yet was willing to die that others might live. Call it an IMPORTANT picture. It is!

HANNA (Hollywood)

PRODUCTION SECTION

JUNE 4th, 1938

5

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

The changes taking place here seem to indicate that Columbia's officials realize that they couldn't get away with another season's product as bad as 1937-38's. . . . Alex Yokel, the New York legit producer, is en route to Hollywood, where with Joe Brandt, former Columbia executive, he will produce a group of crime pictures for Col release. This is Harry Cohn's first step in bringing outside producers into the Columbia fold. . . . William Perlberg will take over some of the A product as a result of Briskin's return to this outfit. His unit is skedded to turn out "Murder in Massachusetts" with Mamoulian directing, as well as "Golden Boy," for which the studio is now reported to be searching for an actor to play the leading role of the fiddler-boxer. . . . Another important Col deal now being negotiated is with Alexander Korda. The pact calls for him to make 3 pictures yearly budgeted between \$300,000 and \$500,000. These will take care of the company's quota requirements. . . . In addition to "You Can't Take It With You," this studio has in production a serial, a Joe E. Brown comedy and the Ed. Robinson starrer based on the career of D. A. Dewey.

METRO-GOLDWYN-MAYER

The increased production activity promised by this studio is not materializing very rapidly. . . . Since "The Great Waltz," only two new features have been started, both shy on top names. One is a "Judge Hardy." This group of family pictures is reported clicking at the b.o. Leo is still way off schedule and needs a heavier production pick-up than this. . . . Significant is the company's purchase of rights to Philip Lord's "Gang Busters" radio serial. These are rip-roaring melodramatic sketches of vast popular appeal, the type of thing Metro has steered clear of in the past couple of seasons. Following their recent decision to go in for Westerns, it seems likely that studio execs have come around to the realization that their product has been too limited in mass appeal.

MONOGRAM

Only one picture before the cameras here, "Man's Country," a Jack Randall Western, which is being produced by Robert Emmett. This confirms the prediction made sometime ago in this column that Maurice Conn would be relieved of his producing assignments for this outfit. . . . A likely-sounding report currently making the rounds is that Trem Carr will resign his Universal position

and move over to Monogram, in which he is reported financially interested. It is said that when Carr sold out his Republic interests a few years ago, part of the agreement forbade him from engaging in independent production for a period of years. This is ended now and the report declares that Carr will be with Monogram soon.

PARAMOUNT

Paramount takes the lead this issue with eight pictures (see Production Record) before the camera, two more than 20th Century-Fox. . . . The new entries comprise a "Bulldog Drummond" feature with a different cast, and a Bing Crosby musical. "If I Were King" is about at the half-way mark and is already getting applause from rush-viewers. . . . This outfit is readying production for its summer schedule, six pictures being set for June shooting.

REPUBLIC

Activity has been rather slow on this lot since before the company's convention. The reason for this is not generally known, but it may be taken as an indication that Yates' reshuffling of producers and executives is under way. . . . "Army Girl" is still shooting. "Gold Mine in the Sky" is Gene Autry's first since the Western star smoked the pipe of peace with Yates. In the cast are the much-talked-about vaudeville artists whom Autry discovered on his recent P.A. tour. . . . James Grainger officially became president of the distributing end of this company at a recent Board Meeting in New York. It was generally believed that his son, Edmund, would join Republic in a production capacity. Recent renewal of his Universal pact discredits this.

RKO-RADIO

Three new pictures started here, each of a higher classification than most of RKO's recent efforts. "I'm From the City" (Joe Penner), "Breaking the Ice" (Bobby Breen) and "Affairs of Annabelle" (Jack Oakie). . . . The Joe Penner picture, as with the Astaire-Rogers musical, is completely devoid of any popular players in the supporting cast. Lesser, however, is giving Breen one of the finest he has ever had. . . . Other than this, there is little encouraging news on RKO at this time. As we have pointed out before, its production policy is too upset to warrant any consideration. Until this studio becomes more definite in its ideas, only mediocre product can be expected

(Continued on next page)

Size-Ups

(Continued from page 5)

20th CENTURY-FOX

This studio continues its snappy production pace with six pictures currently working. . . . Two pictures were started recently, one a Ritz Brothers musical, and the other the first of Sol Wurtzel's "Girlfriend" series. . . . Zanuck has gone to Europe, leaving three executives in charge. It is believed that the studio will continue operating under the same heavy schedule that has marked this studio's operations during the past two months. . . . "Alexander's Ragtime Band" is still receiving the applause of the preview critics. It is one of Zanuck's best, chockful of popular entertainment. . . . "Kidnapped" and "Josette" disappointed Hollywoodites, who expected something better from the Zanuck plant. The Stevenson yarn, however, is reported clicking in its first-run sports.

UNIVERSAL

The long-awaited ouster of Charles Rogers as Production Head has finally come. As FB repeatedly pointed out, he was doing a poor job and the change should be for the better. Cliff Work, the former RKO Theatre executive, has been given the important post of General Manager in charge of operations. The studio will now function under the unit plan, a group of producers-directors having complete charge of certain productions. Work and Nate Blumberg will supervise the financial phases. In its present form, the operating schedule calls for Joe Pasternack to continue handling the Durbin musicals; Edmund Grainger heads an A unit; Trem Carr the Westerns; Buddy De Sylva the musicals and a group of four college pictures; Irving Starr handles the Crime Club group; Ken Goldsmith will have charge of the exploitation features, and two serials each will be turned out by Barney Saracky and Henry MacRae. . . . Production at the moment is fairly slow. Blumberg and Work are, however, rapidly arranging an imposing schedule of films to be started within the next two weeks. First of these will be "That Certain Age," the Deanna Durbin musical, due on the company's '37-'38 program. . . . It is believed that they will quickly get around to the job of mopping up this season's commitments and, at the same time, start work on the '38-'39 output. . . . The reaction to Work here in Hollywood is a mixture of optimism and apprehension. His critics have quickly seized upon the fact that he has had no actual production expe-

rience. Under the new Universal set-up, this should have little bearing on the company's products. He needs only to surround himself with well-equipped production men. Their abilities, plus his and Blumberg's keen sense of the audience pulse, should provide an ideal combination. Universal is now an exhibitor company in every sense of the word. Whether Hollywood chooses to believe it or not, such organizations have been successful before when headed by the right manpower. Whether Blumberg and Work are the right people remains to be seen. Their efforts, however, deserve everyone's wholehearted support.

UNITED ARTISTS

With only David O. Selznick's "The Young in Heart" before the cameras, this outfit is at the present time chiefly concerning itself with readying production for next season and re-establishing its creative organization. Writers are being added to the staffs of the various producers and other departments are rapidly taking shape. No definite program has been announced, although it is presumed that two pictures a month will emerge from the U.A. plant, thereby indicating a full schedule of twenty-four pictures. . . . David O. Selznick will definitely remain here. Goldwyn is reported to be experiencing script difficulties with "Graustark," a mythical kingdom yarn. It is quite possible he may substitute "The Lady and the Cowboy" as his first '38-'39 release. This will co-star Gary Cooper and Merle Oberon—an ace combination.

WARNER BROTHERS

Two Bryan Foy B pictures are the only new entries on this lot. "Unlawful" is one of the few remaining Kay Francis pictures due on her present contract. As suggested by this department recently, Warners have lopped eight pictures off their '38-'39 schedule, making a grand total of fifty-two due next season. Another half dozen or so wouldn't be missed either. This company's long-discussed plan to film "The Lady With Red Hair," which is the life of the noted stage actress, the late Mrs. Leslie Carter, is again being considered. Bette Davis is in line for the title part. . . . Although the "Desert Song" has finally reached the stage where tests are actually being conducted for the leading roles, it is reported that Metro is attempting to buy the piece as a Jeanette MacDonald vehicle.

Hollywood Editorial

THE NEGLECTED SCRIPT

If an architect draws the plans for a home hastily and carelessly, the builder is bound to have headaches—and the toilet eventually may turn up in the dining room!

The script writer is the architect in film production, yet his work receives less attention and is rushed more than any other job in the entire procedure. Major and independent producers alike are at fault on this score.

The least successful Hollywood producers talk the most about the "eternal mystery and uncertainty" of picture making. It serves as a handy alibi for their failures. You can hear the flop producer saying, after viewing his latest lemon, "You can never tell about this business of making films. The ones you expect to be good turn out bad and vice versa." With a perplexed shake of head, he rings the buzzer for the writers of his next opus.

"You will have to hurry with that script, boys," he tells them. "We are scheduled to start shooting day after tomorrow."

Literally, that is what happens in dozens of cases. The job into which should be poured the greatest ingenuity, care and analysis is yanked off the fire half-cooked to satisfy the hungry Schedule. And upon the script depends the success or failure of the film.

Of course, the few outstanding directors understand this and they collaborate with the writers. Thus they gain a complete understanding of the plot, meanwhile making notes of camera position, lighting and "business," which simplifies their work on the set and eliminates blind groping for effects and loss of time.

These men direct the finest productions. Occasionally they may turn out a weak one, but, always, their work is interesting and important. Their chances of failure are minimized.

There would be fewer alibis and more good movies if producers insisted that every detail of production be noted on the script before a camera is turned. Certainly this method would save valuable time where costs mount at a terrific pace hourly—on the set.

SECRECY -- WHERE THERE IS SOMETHING TO HIDE!

It is interesting to note the attitudes of the various studios in regard to issuing information on production activities. Where the successful pictures are being made and things are humming, one experiences no difficulty in obtaining the most frank and detailed replies to requests for data.

Such is the situation at Paramount and Twentieth Century-Fox, two studios where the best work is being done today. There is no secrecy in either of those places. Current production and future plans are freely discussed with the press. A sincere desire to make available to exhibitors all information they might need in judging their products is evident. At RKO, to name one, there is found an entirely different attitude. There, reticence, if not downright secrecy, seems to be the keynote.

This studio is badly disorganized. Everyone knows it, except, apparently, those who are responsible for it. Putting the hush-hush on the studio's activities doesn't hide the fact that the product is weak. It is plainly labeled.

PRODUCTION RECORD

The date after titles is that of the FILM BULLETIN issue in which all details appeared.

All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

Sold 1937-38	Features (41)	Completed (23)	In Production (3)
	Westerns (22)	Completed (13)	In Production (0)
	Serials (4)	Completed (3)	In Production (3)
Sold 1938-39	Features (41)	Completed (2)	In Production (0)
	Westerns (16)	Completed (0)	In Production (0)
	Serials (4)	Completed (0)	In Production (0)

OUTSIDE THE LAW

Shooting started—May 19

Drama

Cast: EDWARD G. ROBINSON, Wendy Barrie, Barbara O'Neill, Otto Kruger, John Beal, Arthur Loft, Douglas Wood, Charles Halton, Emery Parnell, Gene Morgan, Robert Middlemass, Byron Foulger, Anthony Hughes, Walter Smalley, Scott Colton, Gaylord Pendleton, Marshall Grant, Nick Lukats

Directed by Alexander Hall

Produced by Everett Riskin

Story: Impatient at the idleness of a sabbatical year, Robinson, a professor of law, becomes a special prosecutor to clean racketeers out of his city. One of the graduate attorneys, John Beal, is his aide. They succeed in unearthing startling evidence which reveals Beal's father, Otto Kruger, to be the city's underworld chieftain. Finally realizing he has been effectively stopped by Robinson's activity, Kruger begins to appreciate what the teacher is doing for his son's career, so signs a will leaving his fortune to the perpetuation of crime control and then borrows Robinson's car, knowing a bomb has been affixed to the starter.

* * *

WILD BILL HICKOK

(Serial)

Shooting started—May 23

Western

Cast: Gordon Elliot, Carole Wayne, Monte Blue, Kermit Maynard, Roscoe Ates, Frankie Darro, Dickie Jones, Sammy McKim, Mala, Monte Collins, Chief Thundercloud

Directed by Mack Wright and Sam Nelson, Produced by Harry Webb

Story: Not available in detail. Concerns the adventures of the famed Western ranger, played by Gordon Elliott.

* * *

THE GLADIATOR

Shooting started—May 27

Comedy

Cast: JOE E. BROWN, June Travis, Robert Kent, Dickie Moore, Lucien Littlefield, Ethel Wales, Don Douglas, Man Mountain Dean

Directed by Edward Sedgwick

Produced by David L. Loew

Story: Brown submits to an experiment conducted by Dr. Lucien Littlefield and becomes a scientifically created super-man. He is attached to Dickie Moore, an orphan, and wants to adopt him. To get the necessary money he challenges world's champion wrestler Man Mountain Dean to a match. In the middle of the fight, the effect of the serum wears off and things look black for Joe. By a fluke he manages to win, but the law then decides he must have a wife if he is to be allowed to adopt Dickie. June Travis obligingly helps out.

* * *

IN PRODUCTION

You Can't Take It With You.....Issue 5/14

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/15	Holiday.....3/12-26	7/21	Crime Takes a Holiday.....4/9
4/18	Flight Into Nowhere.....1/29	4/30	Call of the Rockies.....1/15
3/7	Rolling Caravans.....12/18	6/20	Stage Coach Days.....3/26
5/12	Law of the Plains.....2/26	5/5	The Main Event.....12/18

(TITLE CHANGES (Completed))

	South of Arizona—from Singing Guns.....5/14
	Pioneer Trail—from Valley of Violence.....4/23
7/15	West of Cheyenne—from Swingtime in the Saddle.....4/9
6/27	Highway Patrol—from State Patrol.....4/9
	Reformatory—from Orphans of the Law.....5/14

CONTRACTS

Writer Wellyn Totman termed.
Buck Jones to three picture deal.

METRO-GOLDWYN-MAYER

Sold 1937-38 (44-52)	Completed (31)	In Production (2)
Sold 1938-39 (44-52)	Completed (1)	In Production (2)

FAST COMPANY

Shooting started—May 17

Melodrama

Cast: Melvyn Douglas, Florence Rice, Mary Howard, George Zucco, Shepard Struwick, Louis Calhern

Directed by Edward Buzzell

Produced by Frederick Stephani

Story: Douglas plays a dealer in rare books, who also works as an expert for insurance companies seeking to recover stolen volumes. He becomes involved in a case which points suspicion at himself. His wife, Florence Rice, succeeds in extricating him from this predicament.

* * *

LOVE FINDS ANDY HARDY

Shooting started—May 17

Domestic-Comedy

Cast: Lewis Stone, Mickey Rooney, Judy Garland, Cecilia Parker, Fay Holden, Ann Rutherford, Betty Ross Clark, Lana Turner, Douglas McPhail

Directed by George Seitz

Produced by Len Smith

Story: This is another of the Hardy Family series, which revolves around the romantic difficulties of Mickey Rooney and his young girl friend, Judy Garland.

* * *

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
8/5	Too Hot to Handle.....5/14		The Great Waltz.....5/21

RECENTLY COMPLETED

6/17	Lord Jeff.....3/26		Port of Seven Seas.....1/1
	Marie Antoinette.....1/15	5/13	Hold That Kiss.....4/9
7/1	Shopworn Angel.....3/26	6/3	The Toy Wife.....3/26
4/22	Test Pilot.....12/18	5/27	Yellow Jack.....3/26
6/3	Three Comrades.....3/12	5/20	Swiss Miss.....1/1

TITLE CHANGES (Completed)

7/22	The Crowd Roars—from Give and Take.....Issue 5/14
6/24	One Woman's Answer—from Enemy Territory.....Issue 4/23

STORY BUYS

"Dramatic School," original play by John Szekeley and Zolton Eged.

"Gang Busters," radio serial by Phillips Lord.

CONTRACTS

Cecilia Parker renewed for 1 year.

Writers Michael Jacoby, Harvey Fergusson termed. Jane Hall extended.

CASTING

Lionel Barrymore as "Scrooge" in a "Christmas Carol," by Dickens.

Nelson Eddy and Ilona Massey in "Love Carnival."

MONOGRAM

Sold 1937-38	Features (26)	Completed (23)	In Production (0)
	Westerns (16)	Completed (15)	In Production (0)
Sold 1938-39	Features (26)	Completed (0)	In Production (0)
	Westerns (16)	Completed (0)	In Production (0)

MAN'S COUNTRY

(Completed)

Shooting started—May 18

Western

Cast: Jack Randall, Ralph Peters, Walter Long, Marjorie Reynolds, Bud Osborne, Dave O'Brien, Forrest Taylor, Harry Harvey

Directed by Robert Hill

Produced by Robert Emmett

Story: Walter Long's son is wrongly accused of murder, but the father turns him over to the rangers. On the way to town, the boy is killed and the embittered Long proceeds to raise havoc in the town with his deeds of outlawry. Ranger Jack Randall finally straightens things out.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
5/9 The Marines Are Here.....	4/23	6/22 Romance of the Limberlost.....	5/14
4/27 Gunsmoke Trail.....	4/9	5/13 Two Gun Justice.....	3/26
4/6 Phantom Ranger.....	3/26	4/6 Female Fugitive.....	3/12

CASTING

Jackie Moran to title role in "Barefoot Boy." (prep.)

PARAMOUNT

Sold 1937-38	Features (53)	Completed (43)	In Production (4)
	Westerns (6)	Completed (6)	In Production (0)
Sold 1938-39	Features (52)	Completed (2)	In Production (3)
	Westerns (6)	Completed (2)	In Production (1)

BULLDOG DRUMMOND IN AFRICA

Mystery

Shooting started—May 26

Cast: John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive, J. Carroll Naish

Directed by Louis King Produced by Harold Hurley

Story: Follows the famed English adventurer in darkest Africa.

PARIS HONEYMOON

Musical

Shooting started—May 30

Cast: Bing Crosby, Francesca Gaal, Ben Blue, Akim Tamiroff, Edward Everett Horton, Shirley Ross, George Rigaud, Greta Meyer

Directed by Frank Tuttle Produced by Harlan Thompson

Story: Crosby wants to marry Shirley Ross, but is prevented from doing so because of a legal slip-up in an earlier divorce. He goes to Europe with her to obtain a Paris divorce. While waiting, he goes to the Balkans and rents a castle. Here he meets Francesca Gaal, a young peasant girl who is crowned Queen of the Rose Festival and as tradition dictates is therefore allowed to spend a week in the castle which Crosby has rented. Complications follow, with the result being that Gaal and the warbler fall in love.

To be released on '38-'39 program.

IN PRODUCTION

8/19 Spawn of the North.....	3/26	Sing You Sinners.....	4/9
11/1 Were King.....	5/21	The Return of the Fox.....	5/21
8/5 Give Me a Sailor.....	4/23	Men With Wings.....	5/14

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/24 Bar 20 Justice.....	12/18	5/27 Hunted Men.....	3/26
7/17 Prison Farm.....	2/26	5/20 Coconut Grove.....	1/19
7/1 Tropic Holiday.....	2/25	6/3 You and Me.....	1/29
7/15 Professor Beware.....	12/4	5/13 Stolen Heaven.....	1/1
4/22 Heart of Arizona.....	11/6	The Texans.....	2/26-3/26

TITLE CHANGE (Completed)

Pride of the West—from Beneath Western Skies.....Issue 5/14

STORY BUYS

'Sixteen Hands,' original by Homer Croy.

CONTRACTS

Actor Robert Preston termed.

CASTING

Herbert Marshall and John Barrymore top spots in "Zaza."

REPUBLIC

Sold 1937-38	Features (30)	Completed (18)	In Production (1)
	Westerns (24)	Completed (15)	In Production (1)
	Serials (4)	Completed (3)	In Production (0)
Sold 1938-39	Features (31)	Completed (0)	In Production (0)
	Westerns (24)	Completed (0)	In Production (0)
	Serials (4)	Completed (0)	In Production (0)

GOLD MINE IN THE SKY

Shooting started—May 23

Western

Cast: GENE AUTRY, Smiley Burnette, Carol Hughes, Craig Reynolds, Golden West Cowboys, Stafford Sisters, Robin Homans, Leroy Mason, Frankie Marvin, James Corey

Directed by Joe Kane Produced by Charles E. Ford

Story: When Carol Hughes' father, a wealthy ranch owner, dies, he names his foreman Gene Autry administrator of his estate. Miss Hughes is an irresponsible young lady and Autry refuses to turn things over to her until she changes her manner and marries a man whom he approves. She sends to Chicago for Craig Reynolds, a shifty character who lives by his wits. They plan to turn the ranch into a dude spot. Reynolds seeing that with Autry out of the way he can marry Carol and become part owner of the valuable property, sends for some gangsters. Hughes learns of this and contrives to save Autry and redeem herself, since she now loves him.

IN PRODUCTION

Army Girl.....5/14

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/8 Riders of the Black Hills.....	5/14	4/4 Invisible Enemy.....	1/15
7/11 Durango Valley Riders.....	4/23	Fighting Devil Dogs.....	3/26
5/16 Gangs of New York.....	4/9	5/11 Romance on the Run.....	3/26

TITLE CHANGE (Completed)

Ladies in Distress—from First Prize.....1/15

STORY BUYS

"Wench Caravan" and "Senor Vulture" by Johnston McCully

"Suicide Boat," original by Joseph Hoffman.

"Last Voyage," by Ben L. Perry.

CONTRACTS

Director James Cruze renewed.

Actor Bruce MacFarlane termed.

RKO-RADIO

Sold 1937-38 (51)	Completed (40)	In Production (2)
Sold 1938-39 (50)	Completed (0)	In Production (0)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to FB's production record a few weeks prior to release.

I'M FROM THE CITY

Shooting started—May 23

Comedy

Cast: Joe Penner, Lorraine Kreuger, Richard Lane, Kathryn Sheldon, Paul Guilfoyle, Kay Sutton, Ethan Laidlow, Edmund Cobb, Clyde Kinney, Lafayette McKee, Billy Franey, Mike Kelly

Directed by Ben Holmes Produced by William Sistrom

To be released on '38-'39 program.

BREAKING THE ICE

Shooting started—May 23

Musical

Cast: Bobby Breen, Dolores Costello, Charles Ruggles, Irene Dare, Dorothy Peterson, Robert Barrat

Directed by Eddie Cline Produced by Sol Lesser

To be released on '38-'39 program.

IN PRODUCTION

Mother Carey's Chickens.....5/14 Carefree.....5/21

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
Gun Law.....	4/9	4/15 Joy of Living.....	1/1
5/20 Blind Alibi.....	3/26	Muddled Deal.....	4/9
The Saint in New York.....	3/12	4/22 Go Chase Yourself.....	2/26
5/6 Law of the Underworld.....	2/26	5/13 Vivacious Lady.....	1/1
4/8 This Marriage Business.....	2/12	3/18 Condemned Women.....	1/15
5/27 Having Wonderful Time.....	10/9	Border G-Man.....	5/14

TITLE CHANGES (Completed)

6/17 Blonde Cheat—from Muddled Deal.....	4/9
Crime Ring—from Cheating the Stars.....	5/14
Northern Flight—from Ground Crew.....	5/14

20th CENTURY-FOX

Sold 1937-38	Features (45-56)	Completed (49)	In Production (0)
	Westerns (4)	Completed (5)	In Production (0)
Sold 1938-39	Features (45-56)	Completed (4)	In Production (6)

STRAIGHT, PLACE AND SHOW

Shooting started—May 23

Comedy with Music

Cast: RITZ BROTHERS, Ethel Merman, Phyllis Brooks, Robert Allen, Sidney Blackmer, George Barbier

Directed by David Butler Produced by David Hempstead

Story: The Ritz Brothers eke out an uncertain living as the operators of a pony ring for children until they get a tip on a horse owned by Phyllis Brooks. The nag wins so consistently that they are soon on easy street. It soon starts on a losing streak and the boys are back where they started. The horse later comes into their possession as a result of a wager made between Brooks and her boy friend, Robert Allen. They enter it in a big race and win. Also, they contrive to reunite Brooks and Allen, who have had a tiff about her devotion to the animal.

To be released on '38-'39 program.

(Continued on next page)

PRODUCTION RECORD

(Continued from page 9)

MEET THE GIRLS

Shooting started—May 30

Comedy-Melodrama

Cast: June Lang, Dick Baldwin, Lynn Bari, Wally Vernon, Ruth Donnelly, Gene Lockhart, Erik Rhodes

Directed by H. Bruce Humberstone Produced by Howard J. Green
 Story: When June Lang and Lynn Bari lose their jobs in a Honolulu nite spot, they have only a week's pay and two second-class tickets to America. In an attempt to increase their finances to include first class passage, Miss Bari loses everything in a crap game. Their attempts to get home involve the girls in a jewel robbery, which they eventually solve and are rewarded for their efforts with five thousand dollars.

To be released on '38-'39 program.

IN PRODUCTION

My Lucky Star.....5/14 Suez 5/14
 Ellis Island 5/21 Meridan 7-1212 5/21

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
7/22	I'll Give a Million.....4/23	Always Goodbye 4/23	
	Lucky Penny 5/14	Passport Husband 5/14	
7/8	Panamint's Bad Man.....5/14-21	6/11 One Wild Night.....3/26	
8/27	Speed to Burn.....3/26		

CONTRACTS

Actresses Pauline Moore and June Gale optioned.

UNIVERSAL

Sold	Features	(40)	Completed	(31)	In Production	(3)
1937-38	Westerns	(10)	Completed	(8)	In Production	(0)
	Serials	(4)	Completed	(4)	In Production	(0)
1938-39	Features	(40)	Completed	(0)	In Production	(0)
	Westerns	(12)	Completed	(0)	In Production	(0)
	Serials	(4)	Completed	(1)	In Production	(0)

STATE PRISON

Shooting started—May 23

Drama

Cast: Barton MacLane, Glenda Farrell, Constance Moore, Edward Pawley, George Cleveland, John Russell, Ward Bond

Directed by Arthur Lubin

Produced by Trem Carr

Story: MacLane goes to prison for a crime he did not commit. When he is cut, he realizes his life is ruined because he is an ex-con. He aids in a jail-break, thereby violating parole, and returns to the penitentiary.

LITTLE TOUGH GUY

Shooting started—May 25

Drama

Cast: Robert Wilcox, Helen Parrish, Billy Halop, Marjorie Main, Jackie Searl, Peggy Stewart, Gabriel Dell, Bernard Punsley, Huntz Hall, Hally Chester, David Gorcey

Directed by Harold Young

Produced by Ken Goldsmith

Story: Like other pictures in which the "Dead End" kids have appeared, this deals with the harmful effects bad environment have on children. Billy Halop is head of the gang and Helen Parrish, his sister. Wilcox is her boy friend.

IN PRODUCTION

7/29 Letter of Introduction 4/9

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	Afraid to Talk.....5/14	3/11 Crime of Dr. Hallett.....1/15	
	Pony Express Days.....5/14	6/3 Western Trails.....4/9	
5/6	Sinners in Paradise.....3/26	4/15 Nurse From Brooklyn.....2/26	
4/22	Lady in the Morgue.....3/12	4/1 Last Stand.....2/26	
4/1	Goodbye Broadway.....1/29	4/8 Reckless Living.....2/26	

STORY BUYS

"Big House For The Ladies," original by John Kobler.

CONTRACTS

Actor Holly Chester termed.

Producer Ed Grainger renewed.

Jackie Cooper to 3 picture deal.

UNITED ARTISTS

GOLDWYN:	Sold for 37-38 (5)	Completed (5)	In Production (0)
SELZNICK:	Sold for 37-38 (4)	Completed (3)	In Production (1)
WANGER:	Sold for 37-38 (5)	Completed (3)	In Production (1)
KORDA:	Sold for 37-38 (5)	Completed (3)	In Production (0)
LONDON:	Sold for 37-38 (7)	Completed (5)	In Production (0)

IN PRODUCTION

(Selznick)	Details in Issue	(Wanger)	Details in Issue
The Heart Is Young.....	5/14	Algiers.....	2/26

RECENTLY COMPLETED

(Wanger)	Blockade	Details in Issue
(This is on 1936-37 program)		2/26

CONTRACTS

Writer John McLain termed. (Selznick)

Writer George Bruce termed. (Small)

Writer John Houston termed. (Goldwyn)

CASTING

Minnie Dupree veteran legit actress to role in "Young In Heart." (Selznick)

WARNER BROTHERS

Sold 1937-38 (60)	Completed (50)	In Production (0)
Sold 1938-39 (52)	Completed (1)	In Production (6)

UNLAWFUL

Shooting started—May 26

Drama

Cast: KAY FRANCIS, James Stephenson, Humphrey Bogart, Penny Singleton, John Eldredge, Charlie Foy

Directed by Lew Seiler

Produced by Bryan Foy

Story: Kay Francis is a doctor, married to John Eldredge, also a physician. He becomes involved with gangster Humphrey Bogart after he gains fame as the surgeon who saves the life of a noted criminal. When Eldredge is killed, Francis becomes implicated and is charged with complicity in her husband's unethical operations. The D.A. knows she is innocent and succeeds in arranging a hung jury. While this legally frees her, she is still disproved of by the medical board. To reinstate herself she tracks down the gang, proves her innocence, meanwhile falling in love with James Stephenson, a young playwright.

To be released on '38-'39 program

THREE GIRLS ON BROADWAY

Shooting started—May 27

Drama

Cast: Ann Sheridan, Margaret Lindsay, Marie Wilson, Ian Hunter, Janet Chapman, Richard Bond, Anthony Averill, Larry Williams, Dick Purcell

Directed by John Farrow

Produced by Bryan Foy

Story: Three orphanage girls, Ann Sheridan, Margaret Lindsay and Marie Wilson, meet some years later. Ann is a show girl; Margaret the wife of a broker, and Marie a secretary. Complications follow when Lindsay deserts her husband and their child, Janet Chapman, to run off with a ne'er-do-well, Richard Bond. Sheridan falls in love with Hunter (the husband), while Lindsay quickly disintegrates. One day she is allowed to take her child home, but some gangsters have killed Bond, and she and the youngster are held prisoners to prevent them from talking. Later the gang decides to hold Janet for ransom. Lindsay prevents this by sacrificing her own life, leaving Hunter, Sheridan and the child to a happy life together.

IN PRODUCTION

Valley on the Giants.....	5/14	Sister Act.....	5/14
Girls on Probation.....	5/14		

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	Racket Busters.....5/14	5/21 Mystery House.....11/6	
	In Every Woman's Life.....4/9	Garden of the Moon.....4/23	
	The Amazing Dr. Clitterhouse.....3/12	6/25 White Banners.....1/29	
	Mr. Chump.....3/26	6/12 Boy Meets Girl.....3/12	
6/18	When Were You Born?.....3/12		
6/18	Cowboy From Brooklyn.....1/29	5/28 Crime School.....2/12	
5/14	Adventures of Robin Hood.....10/9	5/7 Torchy Blane in Panama.....1/29	
5/21	Men Are Such Fools.....1/1	Penrod's Double Trouble.....12/18	
6/4	Little Miss Thoroughbred.....2/12		

STORY BUYS

"Dark Victory" play.

"A Broadway Cavalier," by Dalton Trumbo.

CONTRACTS

Glenda Farrell and Barton MacLane re-signed for "Torchy Blane" series.

Actors Johnny Davis renewed, Richard Bond termed.

Jessie Busley, veteran N. Y. actress termed.

Writer Annea McKenzie termed.

CASTING

Johnny Davis top spot in "Brother Rat." (prep.)

Fay Bainter to lead role in "Forgive Us Our Trespasses." (prep.)

NOTES ABOUT FILMS AND FILM PEOPLE . . .

Maude Adams is coming back! And not as a supporting player. The famed star who journeyed to Hollywood to test for the part of Miss Fortune in David O. Selznick's production "The Young in Heart," so delighted Selznick that he immediately withdrew her from that role and persuaded her to make her film debut in a starring role. Miss Adams agreed and as a result she will return to Hollywood sometime in the fall to play in the proposed film. What magical charm Mr. Selznick possesses to so completely change the mind of America's greatest actress of all time is difficult to say, but it must go on record that the signing of this contract marks the end of a 20 year period during which film producers have vainly tried to bring her to the screen, Selznick alone succeeding.

Hal Roach's search for an actress to play opposite Fredric March in "There Goes My Heart," his first picture for United Artists release, was ended when the producer arranged with Metro to borrow Virginia Bruce for the role. Production will start on June 7, with Norman McLeod at the directorial helm. The Roach plant, which has been closed for some time, reopens as we go to press, when the final Laurel and Hardy comedy due Metro goes into production. John Blystone will direct the untitled film.

Walt Disney will apparently encounter little opposition from rival cartoon producers as far as the full length feature field is concerned. A survey of the field indicates that the important cartoon makers have definitely abandoned the idea. This decision is attributed to the lack of competent artists. Disney has a corner on the market, but is nevertheless continually forced to advertise for cartoon makers. Other producers feel they would naturally experience the same difficulty and to put the load on their own staff would only tend to disrupt their profitable schedules.

Walter Wanger's cancellation of a press preview of the Spanish war picture "Blockade" caused much consternation recently in Hollywood. It appears the Hays office refused to approve the picture until foreign objections to its story matter were made known. Hence Joseph Breen, the code administrator for the Association, took a print of the picture with him when he embarked for Europe ten days ago. The picture will be shown to various film censors in London and Rome. Wanger however has declared that regardless of the threatened reprisals he will not change his picture unless American audiences demand it.

Because John Barrymore is tied up with his role in "Spawn of the North," and is scheduled for the forthcoming production of "Zaza," Paramount has substituted H. B. Warner in the part of Inspector Neilsen in the latest of the Bulldog Drummond series, "Bulldog Drummond in Africa." Another change finds Heather Angel in the assignment usually handled by Louise Campbell. That actress,

it appears, will be busy for quite some time in her first important feminine lead opposite Fred MacMurray and Ray Milland in "Men With Wings."

A Goldwyn picture will be made at Universal. Not literally, of course, but merely with three of Goldwyn's important contract players, Joel McCrea, Andrea Leeds and director Archie Mayo. The trio is scheduled to report to Universal in a very few days where they will become engaged in the production of "Youth Takes a Fling."

Emmanuel Cohen has returned to New York and an announcement should shortly be forthcoming regarding the future of his Major Pictures organizations. Concurrent with the recent Universal upheaval Cohen's name was mentioned as Rogers' successor. But with that studio now settled on the unit production angle (see "Studio Size-Ups") such an affiliation is most unlikely.

Upon the suggestion of the home office Paramount has halted production on "Beauty and the Beach" a scheduled musical. New York executives are said to be of the opinion that the studio was making too many musicals on the current program. A dramatic story will be substituted for the same cast, director and producer skedded for "Beauty."

While Darryl Zanuck is abroad, 20th Century-Fox will be ruled by a triumvirate composed of Will Goetz, Harry Joe Brown and Sol Wurtzel. Nine pictures scheduled for the new season will start very shortly under their guidance.

Buck Jones' position with Columbia has finally cleared up. Under contract to Coronet, which released through Columbia, that studio's demise placed the Western star in the position of being without a connection for the first time in many years. Columbia, however, came forth with the suggestion that Buck make the three pictures due under his Coronet pact for them. Production will start in a very short time. Meanwhile Columbia execs and Jones are huddling on a term contract for future pictures.

What to do with Allan Jones has long been a disturbing problem on the M-G-M lot. Although popular with the fans, the singer has never been given an opportunity to display his exceptional talents. Having discovered that Allan is a capable rider, Metro may star him in a series of musical westerns. Before this, however, he will play opposite Eleanor Powell in "Honolulu," which Jack Cummings will produce.

Symphonic Films recently presented its first public showing of the two reel featurette "Tannhauser," a special arrangement of Wagner's overture conducted by Frederick Feher. So successful was this inaugural showing that plans are being formulated for further production of these shorts, which will bring to the screen the finest of symphonic music conducted and played by the best musicians available

'HUNTED MEN' SUSPENSEFUL GANG DRAMA*Rates ●●+ for action houses; OK dualler elsewhere.***Paramount****65 Minutes****Lloyd Nolan, Mary Carlisle, Lynne Overman, Larry Crabbe, Dorothy Peterson, J. Carroll Naish, Anthony Quinn, Johnny Downs, Delmar Watson, Regis Toomey****Directed by Louis King**

While it lacks some of the fireworks of other gang movies, this Paramount programmer has a more solid plot base. Simply, it tells of a mobster, who, escaping from the police, hides out in the home of an average American family and there is regenerated. Suspense is sustained from start to finish, for the spectator knows that, sooner or later, the police will locate their man. Action houses should get above average grosses without support. It is a good dualler for the better

class neighborhoods.

Lloyd Nolan, mob leader, kills Larry Crabbe, who double crossed him. Escaping from the police, he falls in with Lynne Overman, who is returning from a business men's convention banquet a bit stewed, and convinces Overman that he, too, attended the banquet. Intending only to hide out overnight at Overman's home in a suburb, Nolan is told by lawyer J. Carroll Naish that he must remain there for a long time. The gangster tells Overman and his wife, Dorothy Peterson, his real identity and warns that his gang will kill them if they say a word. But their young son, Delmar Watson, and daughter, Mary Carlisle, continue to accept him as a legitimate friend. The boy worships him and Mary falls in love with him. Eventually, the police locate his hideout and surround the house. Realizing the futility of his life

and his obligation to the family, he walks out to be riddled by the cops' bullets.

The performances are all good. Nolan fits his role quite adequately, while Overman and Miss Peterson are sympathetic parents. Mary Carlisle has improved vastly both in appearance and ability. The gangster types are all well drawn.

Louis King's direction is above par for this type of picture. He builds considerable suspense.

AD TIPS: Action houses should plug the gangster angle. Neighborhoods might feature the angle of a family held in the grip of terror by a gangland intruder. Catchline: 'Their Daughter Fell In Love With Him . . . Their Son Idolized Him — Yet He Was A Gangland Killer!'

BARTON

'JOSETTE' POOR COMEDY*●● — generally on names strength.*

—Hollywood Preview—

20th Century-Fox**70 Minutes****Don Ameche, Simone Simon, Robert Young, Joan Davis, Bert Lahr, Paul Hurst, William Collier, Sr., Tala Birell, Lynn Bari, William Demarest, Ruth Gillette****Directed by Allan Dwan**

This is one of those frivolous concoctions which causes one to wonder why on earth it was started in the first place. The story is

ridiculous and, with the single exception of Ameche, there is not a single sympathetic or human character to lend the film even a slight note of plausibility. Its appeal is limited to the drawing power of its stars. Word-of-mouth will be unfavorable. Action houses should dodge it.

Yarn casts Ameche and Young as the sons of William Collier, an inveterate woman-chaser, who becomes involved with night club singer Tala Birell. She goes to New York and Simone Simon becomes the attraction at the New Orleans club under Birell's

name, Josette. Young and Ameche go there determined to make Josette leave their father alone. Instead, both fall for the gal, but Ameche comes out head man for the finale after all the obvious ramifications are evolved.

Performances are generally below par, for no cast could surmount the poor writing that went into this little opus.

Allan Dwan's direction has a few moments of good comedy business, but otherwise is weak.

AD TIPS: Plug the cast.

HANNA (Hollywood)

'THE MAIN EVENT' IMPLAUSIBLE ACTION MELLER*Rates ●● — for cheap action spots.***Columbia****53 Minutes****Robert Paige, Jacqueline Wells, Arthur Loft, John Gallaudet, Thurston Hall, Gene Morgan, Pat Flaherty****Directed by Danny Dare**

Here is one of the wildest melodramas in months, a "chase" pic from beginning to end. Production is okeh, but acting, direction and

the rest of it really doesn't matter. The story might well have been the creation of the punch-drunk pug it concerns. It's one saving grace it that it moves through a maze of chase situations with such rapidity that the 53 minutes ends before you really get a chance to begin laughing in the wrong places. Only for cheap action spots.

Flaherty, pug, plots with Gallaudet, crooked partner of fight promoter Loft, to have himself kidnapped. The ransom dough, he is con-

vinced, will be far more than he would collect if he had 'showed' for the championship bout. Paige, detective, and his girl, Wells, happen to be at the fights and take up the chase along with Hall, captain of police, and Morgan, Loft's assistant. They win the chase, make the pug fight—a fraction of a round—then haul him off to jail with the rest of the gang.

PIX

'OUTLAWS OF SONORA' UP TO AVERAGE MESQUITEERS*Rates ●●● for western spots.***Republic****60 Minutes****Bob Livingston, Ray Corrigan, Max Terhune ("The 3 Mesquiteers.") Jack Mulhall, Otis Harlan, Tom London, Jean Joyce, Stelita Peluffe****Directed by George Sherman**

An action-packed western featuring the popular Three Mesquiteers. The pace is

speedy throughout, with Livingston playing a dual role, both villain and hero. Technically the film is above the average and Republic has added quite a few names to bolster the cast. It will completely satisfy western fans.

Livingston, the outlaw, captures Livingston, the hero, and locks him up, while the outlaw rides, robs and makes love in the guise of his double. With a murder charge against

him and his sweetheart hating him, the real Livingston escapes and, with his two faithful pals, Corrigan and Terhune, solves the complications in a smash finale.

Livingston lends punch to his dual performance. The support, in addition to the usual Corrigan and Terhune (with his dummy 'Elmer,') is unusually good for western fare.

Sherman's direction is tip-top.

PIX

What the Newspaper Critics Say

YELLOW JACK

(M-G-M)

"... A superior job of picture making, well written, well directed and well played ..."

Nugent, N. Y. TIMES

"... Superbly acted, thrilling and engrossing ... Well-worth seeing film ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Moments of powerful and significant drama ..."

Winsten, N. Y. POST

"... A thrilling, significant drama with power and a catch in the throat ..."

Finn, PHILA. RECORD

"... No ordinary picture ... Interesting, even when it is not nearly as gripping as it should have been ..."

Barnes, N. Y. HERALD TRIBUNE

KIDNAPPED

(20th Century-Fox)

"... Doubtful entertainment ... Fair-to-middling screen fare ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Bogs down too often to interminable passages of dialogue ..."

Barnes, N. Y. HERALD TRIBUNE

"... An interestingly good picture, but does not arouse strong feelings ..."

Winsten, N. Y. POST

DOCTOR RHYTHM

(Paramount)

"... Occasional sequences of hilarious uproar ... Mildly entertaining, but should have been much funnier ..."

Barnes, N. Y. HERALD TRIBUNE

"... Unassuming little musical comedy ... Cheerful and tuneful hodgepodge ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Good entertainment ..."

H. T. M., PHILA. EVENING LEDGER

"... Good ... Has many witty moments ..."

Winsten, N. Y. POST

"... Beatrice Lillie is well worth seeing ..."

Finn, PHILA. RECORD

GIRL IN THE STREET

(Gaumont-British)

"... A dexterous and entertaining blend of sentiment, sophistication, romance, musical comedy and naivete ..."

Boehnel, N. Y. HERALD TRIBUNE

"... Dull photoplay ... Sprawling story and bad casting ..."

Barnes, NEW YORK HERALD TRIBUNE

"... A mildly diverting picture for the greater part ... Without distinction except in the acting of Tullio Carminati and Horace Hodges ..."

Winsten, N. Y. POST

"... Colorless show ... Not bad, not good ..."

Nugent, N. Y. TIMES

BLIND ALIBI

(RKO-Radio)

"... Well-acted, thoroughly entertaining little melodrama ... Will keep you interested from beginning to end ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Moderately entertaining ..."

B. C., NEW YORK TIMES

"... Richard Dix gives a thoroughly earnest and ingratiating interpretation of a man who plays blind ..."

Thirer, N. Y. POST

SINNERS IN PARADISE

(Universal)

"... Has some fine South Sea photography and moves steadily until it hits a benal climax ... As a romantic melodrama it is fairly good diversion ..."

Pullen, CLEVELAND PLAIN DEALER

"... A harmless but very little picture ..."

Winsten, NEW YORK POST

"... Pretty filmsy and dull ..."

Boehnel, N. Y. WORLD-TELEGRAM

THE SAINT IN NEW YORK

(RKO-Radio)

"... Plot is complicated and far-fetched, but the entertainment is continuous ... Pleasantly exciting melodrama ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A better than average melodrama ... Has a brooding of excitement and a lack of pretension ..."

Barnes, N. Y. HERALD TRIBUNE

"... Fantastically incredible tale ..."

Winsten, N. Y. POST

HUNTED MEN

(Paramount)

"... First-rate acting ... Fair entertainment ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A sober member of the gangster series ... Lacks punch; compromises with domesticity and tears ..."

R. W. D., NEW YORK HERALD TRIBUNE

"... A wealth of good performances ..."

Thirer, N. Y. POST

"... First-rate entertainment ... Melodramatic and implausible ... Swift action, pleasant humor ..."

PHILA. RECORD

GANGS OF NEW YORK

(Republic)

"... An unusual angle in crime plottery ... Punch-packed action from opening until the finale ..."

Thirer, N. Y. POST

"... Persuasive melodrama and never becomes conducive to slumber ..."

R. W. D., NEW YORK HERALD TRIBUNE

"... Done with considerable effectiveness and manages to be reasonably exciting, thrilling and entertaining ..."

Boehnel, N. Y. WORLD-TELEGRAM

SHORT SUBJECTS

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M. Lawrence Daily, Notary Public, Phila.

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FROM PHILLY
By "Jaywalker"

The local trade will do honor next Sunday night to one of the finest. JACK BERESIN, chief barker of Variety Tent 13, is the excellent reason for a dinner-dance at Benny The Bum's. The Club is throwing the shindig as an expression of its appreciation for all its head man has done for it. From this insignificant column, we, too, toss a bit of laurel at the genial Beresin, whose circle of friends encompasses everyone who knows him. He has a limitless capacity for doing good. It is really needless to spill such words about this man. Probably you, yourself, have some personal reasons for knowing what a grand guy he is! . . . LEWEN PIZOR will be married soon, we hear . . . CHARLIE DUTKIN is terribly proud of his little MARCI, who is being billed as "The Dancing Doll" at Neiditch's Cafe, 623 W. Girard Avenue . . . RITA COLLINS and JOSEPH FLANNAGAN, whose romance blossomed in JOE SUSKIN's print shop, were married Saturday . . . LEO POSEL purchased a plot of ground near his Regal. He will build there soon . . . The Three Stooges play Warner's Allegheny next Friday and Saturday . . . A local indie film salesman is developing the nasty habit of talking about exhibitors who won't give him the terms HE thinks they should pay. This fellow may need friends very badly some day—and find himself without any! . . . JIM CLARK, BILL CLARK and OSCAR NEUFELD to Washington to attend the opening of the new Monogram exchange there. RAY JOHNSTON and EDDIE GOLDEN attended . . . HARRY WEINER participated in the D. C. Variety Club golf tournament . . . "Son of the Sheik" is doing quite well at the Erlanger. Gross is reported to be about \$800 daily . . . OSCAR NEUFELD heads a committee appointed by the Variety Club to suggest names for Meritorious Award to the individual who does most for the film industry each year . . . At least a couple of game firms are readying something to circumvent the court ruling against lotteries. The scheme will be called "a game of skill" and consists of movie star heads, instead of numbers, to be punched . . . DAVE DIETZ is in town with the ARMSTRONG-ROSS fight pix . . . No change in the MILGRAM-PIZOR dispute. The latter is continuing with his new theatre near the Walton. Milgram is continuing with his libel suit against Pizor . . . Talk of a new exhibitor organization in this territory continues to grow . . . FB will shortly move its main office to New York. This paper is fast taking on national scope and we must be located in the film hub.

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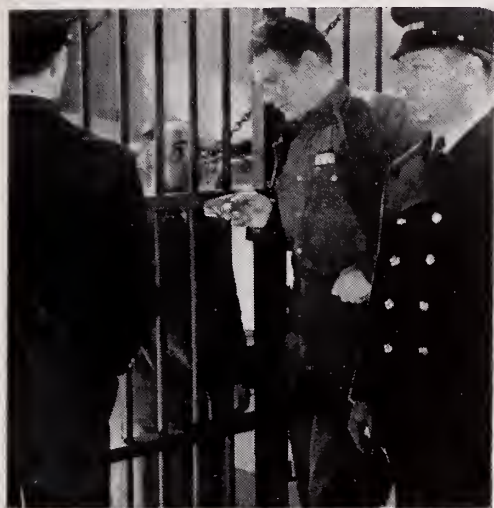
RACE 4600

FROM BOSTON
By Bruce

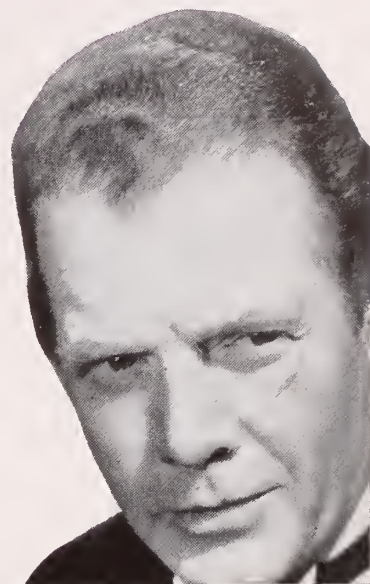
The Boston Friars' Club is going to hold its third annual golf tournament on Tuesday, June 14th, at the Pine Brook Valley Country Club in Weston. JOE COHEN, M. GREEN and SAMMY HAAS are on the committee arranging the get-together. Incidentally, JOE is one of the favorites to win. JOE points out, very modestly, that the favorites seldom win. Thinking of Suffolk? . . . HARRY SEGAL is doing very well for himself these days. He is now distributing "Son of the Sheik" currently playing at the Hub, "Moonlight Sonata" playing at the Fine Arts, and "Club de Femmes" scheduled for the Fine Arts. In fact things are looking up to such an extent that MAURICE AARONSON almost bought a car . . . It is good to know that an excellent trade paper writer such as BRAD ANGLER thinks the quips in this column are worth quoting. This column recently gave the "tip-off." Thanks, BRAD, for the "payoff!" . . . The warm weather brought a lot of visitors to town. Among those seen sunning themselves were WALTER YOUNG of Farmington, N. H.; CHARLIE ROSS of Windsor, Vt.; ALLAN GOODSIDE of Portland, Me.; and KEN FORKY. And who should drive past but MEYER ROSEN in a brand new car! . . . JIMMY O'BRIEN has opened a new office on Church Street and can handle all your seating needs whether you want new, old, rebuilt, or reupholstered! JIMMY does not believe in leaving a stone unturned! . . . EDDIE CARROLL, who labors at the Stuart Theatre in town, has acquired the Open Air Theatre in Springfield, and will open the second week in June . . . The Theatrical Post of the American Legion turned out in force on Memorial Day in Beverly . . . HARRY ASHER is handling the Ross-Armstrong fight pictures. No one can deny that HARRY is an opportunist of the first water . . . JACK MYERS has thrown away one crutch. Here's hoping the other soon follows suit! . . . And ADOLPH BENDSLEV's leg is rapidly getting back into shape . . . The R. K. O. BOSTON Theatre was held up again recently. TONY ZINN was the victim this time. The robbers got away with a few hundred dollars missing over a thousand in their haste. No clues as yet but it will be remembered that last time the thieves were easily caught and put away . . . "Robin Hood" finally opened at the Metropolitan this week after almost weeks of dickerings. The argument was whether or not another picture should be billed with it. It looks as if the Met won out! . . . The Hub Theatre will be thoroughly remodelled and modernized according to present plans. It will be Boston's first Trans Lux theatre . . . The offices of the Independent Exhibitors, Inc. are now spic and span what with new paint and fittings. ART HOWARD has an office to be proud of. The quarters have been made all the more comfortable for the exhibits . . . LEONARD KRASKA had a week's vacation. If anyone deserved it he did . . . JOE CARROLL, office manager for United Artists, and MARGARET HURLEY of the same office are going to be spliced in June . . . The Boston Cinema Club is planning an outing in the very near future, according to CHARLES REPEC . . . SAM KURSON of the Graphic Circuit is set to open the Grand Theatre in Ellsworth, Me., on July 4th. Construction work on the new house is progressing rapidly . . . MARK JEFFRIES hasn't been seen at the race track recently. What! Already! . . . The exhibits are already beginning to get a tan as a result of loafing in the fresh, open air of Church Street . . . The boys at United Artists are getting ready to trek to far-off New York for the annual convention.

EXPLOITATION PICTURE

OF THE ISSUE



GANGS OF NEW YORK . . . Republic has turned out a lulu in this one. The title alone is one of the meatiest exploitation articles delivered to the enterprising exhibitor this season. Look at this setup: D.A. Dewey of New York recently dramatized the whole police fight against gangland by smashing the amazing racket ring headed by the notorious Lucky Luciano. Frank Monk Eastman down to Luciano, New York's gangsters have reaped thousands of newspaper headlines, have been the subjects of dozens of books, have stirred the interest and ire of millions of Americans. Now, here is a title taken from one of the outstanding books written about the **GANGS OF NEW YORK** and it comes at a time when the public was never more gang-conscious. This film tells of a cop who bears a striking resemblance to the biggest and most dangerous gang leader in New York and steps into that criminal's shoes while the latter is secretly kept in jail. It makes for exciting melodrama that will please all classes of audiences. The exploitation possibilities are limitless. A splendid press sheet makes available some fascinating history on New York's most publicized racketeers and killers. The ad mats, stills and lithos are punchful. **GANGS OF NEW YORK** is a cinch to sell.



A REPUBLIC PICTURE 70 Minutes

Cast: Charles Bickford, Ann Dvorak, Wynne Gibson, Alan Baxter, Harold Huber, Willard Robertson, Maxie Rosenbloom, John Wray

Directed by James Cruze
Screen Play by Wellyn Totman, Sam Fuller, Charles Francis Royal

Original story by Sam Fuller
Associate Producer Armund Schaefer



MONOGRAM'S

1938



1939

2

STARRING

JACKIE COOPER

"GANGSTER'S BOY"
"STREETS OF NEW YORK"

3

CO-STARRING

AND

MOVITA JOHN CARROLL

"UNDER NORTHERN LIGHTS"
by James L. Fredericks
"LOST LEGION" by Ruth Erwin
"ISLE OF TERROR" by Alan Vaughan Elston

4

STARRING

BORIS KARLOFF

From the Collier's Magazine
JAMES LEE WONG STORIES
by Hugh Wiley

2

BIG NOVELS

"QUINCY ADAMS SAWYER"
by Charles Felton Pidgin
"FRECKLES COMES HOME"
by Jeannette Stratton-Porter

15 JOHNSTON ANNIVERSARY SPECIALS

"MURDER IN THE BIG HOUSE"
by Rev. Patrick O'Neil

"THE DOLLAR CHASERS"
by Earl Derr Biggers

"SWEETHEART OF THE CAMPUS"
by Leona Dalrymple

"CRIMINAL INVESTIGATOR"
by George Bronson Howard

"STAR REPORTER"
by Al Block

"ST. ELMO"
by Augusta Evans Wilson

"GIRL FROM RIO"
by Josephine Bancroft

"GANG BULLETS"
by Harrison Jacobs

"THE GIRL FROM NOWHERE"
by Arthur Fitz-Richard and Scott Darling

"TEMPEST AND SUNSHINE"
by Mary J. Holmes

"THE COWARD"
by Robert Lewis

"BAREFOOT BOY"

"WANTED BY THE POLICE"
by Gilbert Layre

"BOYS' REFORMATORY"
by Albert Ronson

8

TEX RITTER
Singing WESTERNS



8

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and his MONTANA COWBOYS

Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 13

JULY 2nd, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

"ON THE SPOT"

Several days ago the eight most important men in the production-distribution branches of the motion picture industry followed Will H. Hays into the White House. Their meeting with President Roosevelt was brief and, apparently, of no particular significance. Upon being questioned by reporters after the meeting, Mr. Hays was obviously wary, but this much he did say:

"We were particularly struck with the President's close knowledge of our industry's problems, and I believe the President in turn received an encouraging picture of production activities and of the continued progress in self-regulation by the motion picture industry."

What the newspapers failed to report and the head of the M.P.P.D.A. did not mention, but which we learned upon most reputable authority, is the fact that the nine men who control film business had been on another mission just prior to their visit to the White House. They visited the Department of Justice, wherein resides the most potential threat ever to face the eight majors.

What has happened since June 25th makes it crystal clear that what transpired both in the offices of the Justice Department and at the White House was fraught with significance for the

entire industry. Several days later, unmistakably interlocked with the above-noted proceedings, came an announcement from the major film companies heralding the appointment of a committee "charged with developing a program for the solution of such trade problems in the industry as are still matters of contention."

The committee will be chairmaned by Sidney R. Kent, president of 20th Century-Fox. Nicholas Schenck, president of Loew's, and Leo Spitz, president of RKO Radio, will act as alternates for Mr. Kent. The "negotiating" committee is comprised by William F. Rodgers, sales manager of Loew's; Ned E. Depinet, vice-president of RKO Radio, and Abe Montague, sales manager of Columbia.

In announcing his acceptance of the chairmanship, Mr. Kent said, "All branches of the industry recognize the necessity of an industry program, but finding a method to work it out is not easy. The committee has no arbitrary method or plan in mind. Whatever we do will be done in cooperation with all exhibitor groups. Our first task, naturally, is to canvass the situation and then determine with exhibitors which steps can be taken best."

Here is the most promising

(Continued on page 2)

The PRODUCTION SECTION

tells all you should know about the studios before buying product. It's the most complete record of production activities available anywhere!

"ON THE SPOT"

(Continued from front page)

move in many years to eliminate the evils which have created an atmosphere of intra-industry dissention unbeknown to any other industry. It is a golden opportunity to destroy a plague that must eventually bring disaster to the entire film and theatre business.

Not that anyone, for a moment, should delude himself with the thought that film prices can be standardized, or that all of the minor bones of contention normal to any business will be tossed over the back fence. The high pressure film salesman and the tight-fisted exhibitor will be locked in verbal combat forever.

But film business in the past decade has degenerated into a life-and-death struggle for many independent theatremen. They have come to regard the Big Eight as their mortal economic enemies. This feeling has been engendered to a great extent by falacious and sometimes frivolous schemes fostered by individual film executives to boost their companies' profits, without any regard for the simple rights of their customers. The result has been to make thousands of independent exhibitors fear the majors and, actually, to *bate* them. No industry can prosper in such an atmosphere.

In recent years this reaction has manifested itself in appeals to the Federal Department of Justice, to the National Congress, to state legislators and to the courts. Long ago the more intelligent leadership of the majors must have realized that the tide was mounting against them. They should have done something about it. But that is water under the bridge.

In its issue of May 14th, FILM BULLETIN exclusively reported that the Department of Justice was definitely planning an anti-trust suit against the entire Hays organization. The cumulative effect of hundreds upon hundreds of complaints from individual independent exhibitors was having its effect. We must assume, from information we have at hand, that the heads of the eight film companies and Mr. Hays had this report corroborated when they went to the Department of Justice last Saturday. Adding further to their woes is the prospect that the monopoly probe inaugurated last Friday by Senator O'Mahoney will strike at them also. Then, too, there is the Neely Bill in the offing for next year. The promptness with which the delegation returned to New York, called a meeting and announced the plan to foster self-regulation is a concise commentary on how seriously they regard what they learned in Washington.

The mere appointment of a committee and a statement of purpose is little on which the hopeful exhibitor can hang his hat. Similar committees have issued similar statements in the past, all for naught.

Obviously this is "window dressing" designed to head off the ominous augury of government investigation and possible control. However, FILM BULLETIN urges independent exhibitors to overlook the motive. It is unimportant. What must be scrutinized microscopically is the course to be followed by the committee in seeking to achieve its goal. "Window dressing" or not, it is the results that will count finally.

Most of the men on the committee are acknowledged to be sincere proponents of a more liberal distribution policy. That is a fortunate start. There is a rock on which this Ship of Peace may meet disaster. It is the composition of the committee selected to represent the exhibitors of America. If there is even a remote thought in the minds of the distributor group that they will foist on the independents any subsidized stooges, this whole plan is doomed to failure even before it gets under way—and failure, inevitably, will mean Government action! The majors are "on the spot" and they must realize it!

The M.P.T.O.A. must not play any role in the negotiations, because the M.P.T.O.A. is subsidized by the major film companies which operate theatres. It is patently unfair to name any leader of this organization as a representative of the independents. We appeal to Messrs Kent, Schenck, Spitz, Rodgers, Depinet and Montague to avoid this pitfall!

We do not seek to dictate the policies of the committee. In all sincerity, we hope only to further its announced objectives. Therefore, we offer that the only representatives acceptable to the vast majority

of independent theatre owners in this country must come from the ranks of Allied States Association, from strictly independent regional units unaffiliated with any national organization, or from elections conducted among purely independent, unorganized exhibitors. It is our opinion, since Allied is the organized mouthpiece of the independents, its leaders should comprise their negotiation committee.

Meanwhile we propose to stand sentinel for the independents. We hope to be helpful and fair. Let everyone try to be.

MO WAX.

MONOGRAM WILL NOT PARTICIPATE

"Monogram does not plan to participate in any conferences with exhibitors' representatives which are intended to solve problems that certain companies are confronted with," declared W. Ray Johnston, president of the company, Friday.

Johnston pointed out that more exhibitors today are supporting independent companies, because they, through modest rentals, make it possible for the theatre to realize a profit on its engagement.

"Unlike many of the so-called major companies, Monogram is not burdened by the vast overhead which must be necessarily apportioned to individual pictures. Although our production budgets are continually being augmented, the increase in costs is reflected in bigger box office personalities and first rate story material."

FUTURE OF THE NEELY BILL

SAMUEL B. PETTENGILL
Third District Indiana

United States Senate
COMMITTEE ON RULES

HOUSE OF REPRESENTATIVES

COMMITTEE ON
INTERSTATE AND FOREIGN COMMERCE
WASHINGTON, D. C.

June 28, 1938

June 23, 1938.

Film Bulletin,
1323 Vine St.,
Philadelphia, Pa.

Gentlemen:

The Block Booking bill was laid on the table by a vote of 9 to 6 in our committee. Of the 9 I am certain there were several who are not opposed to the principle of the bill, but did not want to take it up in the closing days of the session, especially as no hearings have been held during the 75th Congress, and as a number of members of the committee were new members and had not had an opportunity to consider the bill in the hearings of the previous session.

Without taking a poll of the committee, it is my belief that a majority of the committee will vote to report out the bill when a good opportunity is presented for that purpose.

Although I am voluntarily retiring from Congress I have told the supporters of this bill that I will do everything I can at the next session to secure its adoption.

Sincerely yours,

SAMUEL B. PETTENGILL, M.C.

Mr. Mo Wax,
Editor, Film Bulletin,
1323 Vine Street,
Philadelphia, Pa.

My dear Mr. Wax:

Please let me inform you, in response to your inquiry, that I purpose to introduce my anti-block booking bill on the first day of the first session of the Seventy-sixth Congress.

In my opinion, the Senate will, at the earliest opportunity, repeat its approval of this measure, which was so emphatically expressed during the last session of the Congress.

If the innumerable religious, educational and social welfare groups continue to demand this legislation in the future with the same vigor and enthusiasm they have manifested in the past, I have no doubt that the bill will also be passed by the House and become a part of the law of the land before the end of the next session.

With the best of wishes and the kindest of regards, I am, always,

Faithfully yours,

M. M. NEELY.

'TROPIC HOLIDAY' HAS PLENTY GOOD ENTERTAINMENT

Rates ●●●.

Hollywood Preview

Paramount
75 Minutes
Bob Burns, Dorothy Lamour, Ray Milland, Martha Raye, Binnie Barnes, Tito Guizar, Elvira Rios, Roberto Soto, Michael Visaroff, Fortunio Bona-Nova, Pepito, Matt McHugh, Irving Bacon, San Cristobal Marimba Band, Ascencio Del Rio Trio.
Directed by Theodore Reed

There are many good entertainment features in this Paramount musical. Bob Burns has never been seen to better advantage, nor has anything previously done by Martha Raye in films struck us as more comic than her bull fighting sequence. The production is excellent, the musical score hauntingly lovely and the specialties something to rave about.

The Mexican locale provides a background that is effective for both the romantic and comic elements. Chief weakness, as usual with this company's musicals, is the story. It is flimsier than it should be. In this case, it is fortunate that the people in it are far superior and make TROPIC HOLIDAY a grand show. It should get very good grosses everywhere.

Ray Milland, a Hollywood writer, is sent to Mexico to write a picture. With him goes Martha Raye, his secretary. He falls for Dorothy Lamour, a pretty young Mexican girl. When word of this reaches his film star fiancée Binnie Barnes, she boards a plane and attempts to bring him back to Hollywood. Bob Burns, Martha Raye's sweetheart, contrives to send her back alone, leaving Milland to the devotions of Lamour.

As the Indians' choice for Senator, Bob Burns is tops. The comic has several hilarious comedy sequences topped by a staged suicide, which he hopes will win Martha. Miss Raye has ceased being noisy and as a rather calm comedienne displays herself to excellent advantage. Dorothy Lamour's throaty warbling seems hardly consistent with her Mexican characterization, but it is pleasant to hear. Binnie Barnes scores briefly as the jealous star. Tito Guizar heads a supporting cast of Mexican artists, whose singing and dancing aid immeasurably.

Reed's direction is in an effective light and carefree vein, which keeps the proceedings spirited and lively.

AD TIPS: Feature the stars, especially Burns and Raye, their "torrid romance."

HANNA (Hollywood).

'HAVING WONDERFUL TIME' MILD COMEDY

Rates ●●.

Hollywood Preview

RKO
70 Minutes
Ginger Rogers, Douglas Fairbanks, Jr., Peggy Conklin, Lucille Ball, Lee Bowman, Eve Arden, Dorothea Kent, Richard (Red) Skelton, Donald Meek, Jack Carson, Clarence H. Wilson, Allan Lane, Grady Sutton, Shimen Ruskin, Dorothy Tree, Leona Roberts, Harlan Briggs, Inez Courtney, Juanita Quigley
Directed by Alfred Santell

The characters in the stage play version of HAVING WONDERFUL TIME were typical Bronx people and their problems and actions stirred nostalgia in anyone who had ever vacationed at one of those typical summer

camp near New York. RKO probably felt that this tone would not be understood by other sections of the country (world), so Ginger Rogers and Douglas Fairbanks, Jr., replaced the young Jewish lovers of the play and the dialogue and atmosphere became commonplace. The result is a tepid little romantic comedy with a slim story and a few individually funny sequences. Audience response will be indifferent and the boxoffice returns ditto.

Ginger Rogers, a New York stenographer, goes to Kamp Care Free for her vacation, believing it to be a smart, elegant resort. Actually it is a second rate mountain camp. She meets and falls in love with Fairbanks, a camp waiter, who also happens to be an

impoverished law school graduate. Lee Bowman provides Fairbanks with a few moments of jealousy. This is the story!

Rogers fits nicely into her role, but Fairbanks' New York accent is ludicrous. Other members of the cast have a few good scenes, but there aren't enough of them to keep things moving.

Al Santell is given directorial credit, although George Stevens remade about four reels of the picture. Stevens removed the Bronx element and lost the story's charm.

AD TIPS: Sell Rogers. Refer to the stage hit from which it was adopted. Call it a tender story of young love.

HANNA (Hollywood).

'PRISON FARM' GOOD B MELODRAMA

Rates ●●● for action houses.

Hollywood Preview

Paramount
67 Minutes
Shirley Ross, Lloyd Nolan, John Howard, J. Carroll Naish, Porter Hall, Esther Dale, May Boley, Marjorie Main, Anna Q. Nilsson, John Hart.
Directed by Louis King

An entertaining program picture with plenty of action. The pace is swift and acting good. Lack of names keeps it in the dual bracket, where it will provide adequate support. Ac-

tion spots can single it by featuring the film's prison and gangster elements.

Shirley Ross runs away with Lloyd Nolan and plans to marry him, unaware that he has committed a robbery and murdered a man. En route to Canada, where she believes Nolan is to be regularly employed, they get into trouble with the police. Nolan seizes this opportunity to create a hideout until the investigation of the robbery dies down. Both are sentenced to six months labor on the prison farm. Here Ross discovers the truth about Nolan and threatens to expose him if he doesn't confess. In attempting to escape

he is shot down, but reveals the truth before his death. Shirley is freed and leaves the farm with John Howard, the prison physician, whose kindness had won her heart.

Performances are all topnotch, particularly May Boley, who scores as a crusty old inmate of the farm.

Louis King's direction is speedy. His handling of the prison sequences is highly effective.

AD TIPS: Feature the prison angle. Sell it along sensational lines as an expose of our prison system.

HANNA (Hollywood).

'HIGHWAY PATROL' FAIR ACTION THRILLER

Rates ●● for action spot deals.

Columbia
58 Minutes
Robert Paige, Jacqueline Wells, Robert Middlemass, Arthur Loft
Directed by C. C. Coleman, Jr.

Action meller concerning company police in large gasoline refinery and price war between two gas companies. Thrills are well

sustained. While the frantic efforts of the "opposition" to wreck the plant are a trifle drastic, less discriminating action fans will overlook, in the accumulated excitement and heroics of the wild yarn, such far-fetched villainy as bombing of gas tanks from the air. This bespeaks good direction and C. C. Coleman, Jr., may take a bow. His film moves very fast and is packed with several solid thrills. Camera work is also good, particularly the industrial shots of the gas plant. It

will get by in the cheaper action spots.

Paige, of the highway patrol, is hired by Middlemass to protect his gasoline refinery from unethical rival company, with whom he is having price war. Paige unmasks several "inside men," including plant superintendent Loft, as spies of the rivals, saves the plant from dynamiting and bombing from airplane, and falls in love with his boss' "spoiled" daughter, Wells.

PIX.

'ALGIERS' UNUSUAL AND EXCITING DRAMA*Rates •• + generally.***United Artists****(Wanger)****95 Minutes**

Charles Boyer, Sigrid Gurie, Hedy Lamarr, Joseph Calleia, Alan Hale, Gene Lockhart, Johnny Downs, Stanley Fields, Mme. Nina Koshetz, Joan Woodbury, Claudia Dell, Robert Greig, Charles D. Brown, Ben Hall, Armand Kaliz, Walter Kingsford, Paul Harvey, Bert Roach, Luana Walters.

Directed by John Cromwell

Walter Wanger again evidences his ability to turn out a film both novel and entertaining. "Algiers" is an unusual drama, which fascinates through the sheer freshness of its plot. Occasionally the story loses sight of its central plot and Boyer's character sometimes is inconsistent, but these faults are well overbalanced by the exciting and thrilling moments of stark drama in the picture. The atmosphere is realistic and an effective aid in

the yarn's unfoldment. The boxoffice reaction is difficult to predict. Best results will probably come in the better grade houses and from the matinee femme trade, who will be interested in Boyer and his two exotic leading ladies. The "cops and robbers" angle makes it an acceptable attraction for action houses as well.

Boyer plays a fugitive from justice, whose safety is assured as long as he stays in the Cabash, the slums of Algiers. No attempts to capture him are made by the local police, but a Parisian officer is sent to look into the case. An ineffectual raid on the Cabash soon explains the wisdom of patiently waiting until Boyer comes outside. Joseph Calleia, inspector of the district, is the prime exponent of this theory. The end approaches when Boyer becomes captivated by Hedy Lamarr, an alluring Parisienne. To him she represents everything that he desires, everything denied him in the Cabash. Calleia sets his trap, but it is Sigrid Gurie, his sweetheart, who eventually betrays Boyer. He is shot as he waves

an unseen goodbye to Hedy, who is aboard a ship for France. He is finally free—in death!

Boyer etches another distinctive portrayal as the romantic fugitive from justice. Shrewdly and delicately phrased, it is superb acting rising to great heights in the emotional conflicts. Sigrid Gurie has one good dramatic scene. Hedy Lamarr is more decorative than talented. Joseph Calleia expertly plays the slinking detective. Gene Lockhart as a crafty informer gives the film its high spot with an awesome death scene. Outstanding in support are Johnny Downs, Stanley Fields and Joan Woodbury. Ben Hall scores in a brief scene.

John Cromwell's direction is of the highest calibre. His expert weaving of the atmosphere and characters persuasively moves the story in a dramatic and always engrossing manner.

AD TIPS: Sell Boyer as a romantic fugitive from justice, who is trapped by love.

HANNA (Hollywood).

'LORD JEFF' LOOKS LIKE GOOD BOXOFFICE*Rates •••.***Hollywood Preview****M-G-M****78 Minutes**

Freddie Bartholomew, Mickey Rooney, Charles Coburn, Herbert Mundin, Terry Kilburn, Gale Sondergaard, Peter Lawford, Walter Tetley, Peter Ellis, George Zucco, Matthew Boulton, John Burton, Emma Dunn, Monty Woolley, Gilbert Emery, Charles Irwin, Walter Kingsford
Directed by Sam Wood

Here is a combination of tried and true, but heart-warming story elements which form one of the season's brightest bits of film-making. The plot is as obvious as the nose on your face, but the manner in which the sterling screenplay develops it is always fresh and engrossing. It has a down-to-earth, sympathetic quality that will click with a high percentage of the public. Add to this splendid performances by those two young troupers, Bartholomew and Rooney, Sam Wood's deft direction and you have a film of hit calibre. "Lord Jeff" rates high as mass entertainment.

Bartholomew is an extremely intelligent youngster, whose brilliance is the tool by which Gale Sondergaard and George Zucco ply their jewel thieving trade. After having stolen a particularly valuable jewel, Freddie is caught and sent to one of England's famed Barnado Homes, where orphans and destitute children are cared for. Each has a specialized trade school and Freddie's is the Nautical school. Here his high handed treatment of the organization sets him at odds with his chums and teachers. He tries to run away, but is prevented by Mickey Rooney, one of the honor pupils in line for a berth on the Queen Mary. Rooney is caught entering through the window and is disqualified. Bartholomew gloats over this—the result being that the other youngsters shun him. When he is made coxswain of the crew he begins to realize the error of his ways. He clears Rooney and makes such an impression on his teachers that when it comes time for the Queen Mary to sail, he is one of the boys chosen. Meanwhile Sondergaard and Zucco have re-entered his life and are using him

as the unwitting carrier of their loot to America. The gems are discovered in Freddie's overcoat, but in the nick of time the crooks are apprehended and Freddie sails on schedule.

Bartholomew's performance in this ranks with the best the youngster has ever done. Sensitive, honest and compelling, it is splendid tramping. Rooney adds an Irish brogue to his appealing portrayal and scores continually. Toothless Scotch Terry Kilburn is a youngster audiences will remember. As Freddie's sole sympathizer, this little newcomer has a sense of pathos and drama as rich as his burr. Charles Coburn and Herbert Mundin make their teacher roles believable and sympathetic. Support is uniformly good.

Sam Wood's direction leaves nothing to desire. Aware that he had a hokey story to tell, he set about the job of making it as human and appealing as possible.

AD TIPS: Sell Bartholomew and Rooney. Action houses should feature the crook angle.

HANNA (Hollywood).

'FAST COMPANY' ENTERTAINING MYSTERY-COMEDY*Rates •• as dualler generally.***Hollywood Preview****M-G-M****75 Minutes**

Melvyn Douglas, Florence Rice, Claire Dodd, Sheppard Strudwick, Louis Calhern, Nat Pendleton, Douglas Dumbrille, Mary Howard, George Zucco, Minor Watson, Donald Douglas, Dwight Frye, Thurston Hall, Horace Mac Mahon.

Directed by Edward Buzzell

This is an entertaining comedy-mystery, in "Thin Man" style which will fit neatly into

the lower position on the average dual bill. Screenplay is fluidly written, built for laughs and adroitly interpreted by a good, if not too popular, cast. It is satisfactory program for all classes.

Melvyn Douglas is a rare book dealer, whose sideline is recovering stolen books for insurance companies. George Zucco, a reputable dealer, is murdered and subsequently revealed to be a high class "fence." Suspicion is fastened on Sheppard Strudwick, a young man engaged to marry Mary Howard, Zucco's daughter. Douglas gets into complications as he endeavors to track down the

real murderer, who turns out to be Claire Dodd, secretary to Zucco. Louis Calhern is involved as her accomplice.

Douglas and Florence Rice are an agreeable pair. Claire Dodd is a good villainess. Support is okeh.

Buzzell's direction is fast moving and embellished with effective touches of comedy business.

AD TIPS: Sell it as an expose of rare book fakers and crooks. Catchline: "Mystery And Comedy Mingled in the 'Thin Man' Vein!"

HANNA (Hollywood).

'CITY STREETS' WELL MADE TEAR-JERKER*Rates ●● for family houses.*

Hollywood Preview

Columbia

67 Minutes

Edith Fellowes, Leo Carrillo, Tommy Bond, Mary Gordon, Helen Jerome Eddy, Joseph King, Frank Sheridan, Arthur Loft, George Humbert, Frank Reicher, Grace Goodell

Directed by Albert S. Rogell

Columbia has resurrected the ancient plot of the orphaned cripple who learns to walk despite seemingly impossible odds. CITY STREETS is patently a tear jerker, but it is surprising how much entertainment value can be squeezed from the familiar melodramatic situations. Chiefly responsible are young Edith Fellowes and Leo Carrillo, whose super-

lative performances under the sympathetic direction of Al Rogell constantly play on the heart strings. Family audiences will give this strong word-of-mouth support. It is a good dualler.

When Fellowes' mother dies, she is taken in by Leo Carrillo, who sells his store to pay for an expensive operation which may cure the crippled girl. The operation is only partially successful, but neither Carrillo nor his little ward give up hope. Carrillo ekes out a precarious living as a street peddler and Edith eventually is taken away to an orphanage. Carrillo's visits upset the youngster to the extent that after he leaves she neither eats nor sleeps until he comes back. The directress prevails upon him to stop seeing her. He later becomes ill, but refuses to

fight because he has lost the child. The kindly parish priest gets her from the orphanage and the sight of her walking renews Carrillo's desire to live. They are reunited.

Fellowes displays uncanny dramatic ability in her difficult role. She plays it with the finished talent of a veteran. Carrillo is excellent in his familiar vein. Tommy Bond expertly plays the street urchin devoted to the unfortunate girl. Mary Gordon, Helen Jerome Eddy and Joseph King are excellent in support.

Rogell's direction is a charming blend of comedy and drama, each to the right proportions.

AD TIPS: Sell it as a drama that will make 'em cry.

HANNA (Hollywood).

'I MARRIED A SPY' SURPRISING ENGLISH DRAMA*Rates ●● - as dualler.*

Grand National Release

Produced by Edmond Greville

59 Minutes

Brigitte Horney, Neil Hamilton

Directed by Hugh Perceval

It is unfortunate that this British film lacks some names to attract the audience it deserves. It has a fine dramatic story, is exceptionally well acted and boasts one of the better directorial jobs of the year. Its one hope for gaining some recognition at the box-offices of this country rests with the present spy disclosures recently made by the Department of Justice. The title affords splendid

exploitation opportunities in this direction. It will serve very well as a secondary dualler, if unexploited. Word-of-mouth will be helpful.

Brigitte Horney is a French resident of German origin. She is inducted into the French secret service at the beginning of the World War. It becomes necessary for her to show French citizenship, so she is married to Neil Hamilton, a French soldier, "for the duration of the war." They fall in love. She is accused of high treason, because of false information she obtained from a German officer, and sent to jail. Hamilton catches one last glimpse of her through the bars of the prison van, which splashes him with mud as it passes by.

Miss Horney shapes up as an outstanding actress and an attractive one. Neil Hamilton, the only name known to American audiences, delivers a fine performance. The support is uniformly good.

Hugh Perceval has directed with a sure and adroit hand. He crowded the film with "business" and incidental details that keep the camera moving constantly and maintain interest every minute. The tragic ending will get favorable word-of-mouth reaction.

AD TIPS: Tie this in with the spy revelation headlines in today's newspapers. Plug it as the human side of the ugly spy business.

PIX.

'YOUNG FUGITIVES' SECOND RATE B DRAMA*Rates ●● - for dualling.*

Hollywood Preview

Universal

67 Minutes

Harry Davenport, Robert Wilcox, Dorothea Kent, Larry Blake, Clem Bevans, Myra McKinney, Henry Roquemore, Tom Ricketts, Mary Treen, William Benedict

Directed by John Rawlins

Aside from a superlative performance by veteran Harry Davenport, this B specimen rates no recommendation. Unimportant to the marquee, it is even less important as enter-

tainment. Story is flag waving hokum, crudely written and utterly devoid of sustained interest. For secondary dualling only.

Davenport is the sole surviving Civil War veteran, whose distinction nets him a \$50,000 fund contributed to the vets of the war. Davenport had promised another veteran, Tom Ricketts, that he would do something for his grandson, Robert Wilcox, a small-time gambler. Wilcox arrives, and upon finding out that Davenport is the possessor of so much money, decides to prolong his visit. He falls in love with Dorothea Kent, a girl hobo whom

Davenport has taken in. Gradually Wilcox reforms, but his pals, hard on his trail, discover Davenport's wealth and attempt to steal it from him. A tag finish saves the day for all concerned.

Clem Bevans' excellent comedy helps smooth out some of the impossible situations. Wilcox and Kent are just adequate in the juve leads.

Direction by John Rawlins accounts for some of the film's better moments, but these efforts are constantly submerged by the sloppy script.

HANNA (Hollywood).

'KNIGHTS OF THE PLAINS' WEAK FRED SCOTT WESTERN*Rates ●● - for western houses.*

Spectrum

59 Minutes

Fred Scott, Al St. John, Marion Weldon, John Merton, Dick Cramer, Frank La Rue, Lafe McKee, Emma Tansey

Directed by Sam Newfield

Cheaply and poorly made Western, with a cast of veterans going through the routine they know by heart in exactly the same manner it has been done before and before and before. There is the usual amount of gun-play, riding and several slam-bang fights, but Newfield must have directed this one in a hurry. It does not shape up with many of his other hoss operas, moving in spurts and

jumps. Lacks sustained pace. The time out for Scott's "silvery voiced baritoneing" practically stops the action entirely.

It's the land grab formula, with Scott on the side of the homesteaders, as exemplified by old settlers McKee and wife Tansey. The girl's father falls for a fake Mexican deed scheme created by the villains.

PIX.

PRODUCTION SECTION

JULY 2nd, 1938

7

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

Six productions shooting here, three having been started within the last fortnight. Of the newcomers none looks particularly important. . . . Sam Briskin is padding the production staff, but is otherwise making no radical change in the studio set-up. A severe shake-up might be just what the doctor would order. Stronger names in the quickies are needed; if they are to mean anything to exhibitors. . . . Trem Carr surprised Hollywood (including FB's Western office) by announcing a contemplated deal with Columbia whereby he would produce a group of features. The first would be "The Lost Continent," in which pre-historic animals would be used. Financing will come from Col. if deal goes through.

METRO-GOLDWYN-MAYER

Production activity finally is booming on this lot, with seven pictures currently filming and two more starting work as we go to press. Most important of the trio started since our last comment is "Sweethearts," which co-stars Nelson Eddy and Jeanette MacDonald. . . . "It's Now or Never" is Robert Young's first starring role. . . . David O. Selznick is again hanging between several studio situations at the same time. He is reported talking a regular deal with this lot. With Shearer and Gable announced for the leading roles in "Gone With the Wind," talk that he may switch his release over here has been revived. However, we are reliably informed that the Gable and Shearer deal is as yet unblessed by signatures.

MONOGRAM

Practically nothing of interest is happening here at this moment. Studio is resting between pictures and planning for the future. . . . This much is worth reporting, however: since the success of "Boy of the Streets," more money, care and talent are being poured into the product. This is apparent to anyone who sees "Romance of the Limberlost" or "Barefoot Boy."

PARAMOUNT

Seven pictures are operating here. The big shot of the recent entries is "Zaza," which has caused no end of trouble. Isa Miranda, the Italian star, who was to debut in this opus, withdrew because of injuries sustained in an auto accident. Claudette Colbert jumped into the spot and

production for the moment is proceeding smoothly. . . . This studio is jumping aboard the **action** bandwagon and putting special concentration on adventure and action stories for the forthcoming season. . . . Do not be surprised if Adolph Zukor returns to New York shortly, leaving Le Baron in complete charge of the studio. We reported this change some time ago. It is now about ready to materialize! . . . This outfit is currently going over its story properties with an eye for remakes and the possible unloading of a few.

PROGRESSIVE

Everything is at a standstill pending the return from New York of boss Judell. He has been encountering some difficulty in lining up franchise holders. The Progressive production "nut" has been considerably higher than that of the average new indie and Judell's terms for states rights frighten some of the distributor prospects. . . . Present plans call for a total of 20 features. . . . With Harry Rathner now in New York to handle sales Judell will probably get down to the job of resuming production.

REPUBLIC

In the doldrums here, except for start of "Come on, Leathernecks," which is another one of those army things in which this outfit seems to specialize. A few more shooting days and the new Dick Tracy serial will be completed. . . . So far, this studio has been disappointing. With the reputed capital behind it, one finds it hard to understand why the quality of the product has not improved more appreciably. There seems to be a crying need for more experienced production talent here.

RKO-RADIO

With the start of "Gunga Din" and the Marx Brothers' version of the stage success, "Room Service," this lot is experiencing more real activity than it has seen in many months. . . . "Gunga Din" is expected to be one of the most impressive pictures ever turned out by this studio. It has a top cast and will require 90 production days. 60 of these will be spent in getting location shots. . . . Final decision on the reorganization plan has again been postponed. . . . Leo McCarey and Gregory La Cava formally

(Continued on next page)

Size-Ups

(Continued from page 7)

signed their producing-directing deals. Added manpower of the calibre of these two would shortly set this studio on the right track. . . . Minus publicity glare, a quiet turnover in creative personnel is finally being effected. Several producers, directors and writers left the lot within the past couple of weeks. Others are scheduled to follow within a very short time.

20th CENTURY-FOX

As is the usual situation on this lot, we can only report that everything is proceeding smoothly. . . . Nine pictures are working, three having been started since our last report. "Hold That Co-Ed" tops the trio, a sequel to the successful "Pigskin Parade." . . . "My Lucky Star," the Sonja Henie picture, is on the home stretch and is already eliciting raves. The "Alice in Wonderland" sequence is reported to top any of the Norwegian gal's prior efforts. Wonder if anyone has thought of doing Sonja's skating numbers in color? . . . Look for a new featured comedy player in Eddie Collins, who appears in the new Jane Withers' opus. Collins, who has the inspiration of "Dopey," hails from burlesque. Reports from the set indicate that he's a riot.

UNITED ARTISTS

With three of the UA producers currently working here and Edward Small off on location for "Duke of West Point," this outfit is rapidly shaping up its new season product. . . . Closer cooperation among the UA producers is gradually coming about. Certain departments, such as art, costume, casting, designing, etc., will be combined for the mutual benefit of the producers. Besides being a more efficient system, the expected saving will run into considerable money. An inter-change of talent has always been the policy here and will probably be continued in a larger degree as a result of the company's plans to centralize the production activities. . . . Selznick is now reported to be dickering with UA for a two picture extension of his current deal. Further than that he appears unwilling to commit himself.

UNIVERSAL

Four pictures are shooting on this lot, all new season product. Three A's and one serial comprise the quartette a decidedly better showing than has been seen here in months. Apparently the new regime is determined to start U's '38-'39 line-up with top attractions. Only a half dozen or so pictures remain uncompleted on the current semester's schedule. . . . It is surprising to note how easily Work has stepped into what would appear a difficult spot. Placing the studio under a unit system is generally agreed to have been invaluable in preventing the usual confusion which accompanies any important executive switch. . . . Rumors that Charles Rogers would return to the lot as a U producer don't seem likely nor does the report that David O. Selznick and Jock Whitney would come in here as a Schenk-Zanuck combine. Both deals sound like mere Hollywood "talk" at the moment.

WARNER BROTHERS

Things are slow here with only four films currently before the cameras. One is a Cagney feature, the other a Karloff chiller. . . . Harry Warner's blast at other majors for withholding big pictures during the summer was probably intended to gain exhibitor sympathy and to advertise a few big shows WB have ready. Some of this company's top attractions going out in midsummer. Heading the list are "The Amazing Dr. Clitterhouse" (E. G. Robinson) and "Boy Meets Girl" (Cagney-O'Brien), film version of the stage hit. . . . Heavy exploitation campaign is going out on "White Banners," which it is hoped will pull this nameless, but good, picture into the black side of the ledger. . . . A flash casting note gives Pat O'Brien the title role in "The Sea Wolf," originally set for Paul Muni. The actor recently signed a new term deal and is in line for some juicy parts, different from the type he has been doing. "Sea Wolf" is certainly that!

"Your 'Studio Size-Ups' is the MOST VALUABLE production information I have ever read". . .

writes exhibitor H. C. R.

ACCURATE UNBIASED CONFIDENTIAL

Hollywood Editorial

By DAVID J. HANNA

HOT STUFF!

In recent months Hollywood has been behaving very much like a spoiled child. For quite a few years now, it has had an all-day sucker in its mouth constantly, but the current depression has frightened the big boys more than they would care to admit.

When things are rolling along in jolly mood, Hollywood is a place mad enough. But, when conditions go sour, the antics of this screwy colony become all the more ludicrous. Some of these antics become common gossip on the boulevards; others we have witnessed. They become anecdotes and we have accumulated a number. Regarded lightly, they are amusing. Seriously, however, they present a rather pathetic picture of Hollywood's shortcomings, for which exhibitors, stockholders and the public are forced to pay. We proffer them with the hope that they will, at least, prevent those (who will know who they are!) involved from repeating such nonsenses. Here goes:

What Hollywood producer completed a fairly important production and has left it languishing in the cutting room unfinished for the past few weeks because he is too busy at the race track to instruct the film editors regarding certain sequences?

A femme star was recently contracted by a major studio for one picture. After signing the deal, execs decided they really didn't want her. Although her salary is in the \$75,000 a picture category, she will be surprised to find her chosen vehicle way down in the B classification.

An important outfit recently paid a featured player \$72,000 to get her out of a picture, because she was stealing it from a cutie whose highly touted debut was a fizzle by vote of the press and public.

A certain picture currently playing—to dismal grosses—was made only because the studio required an immediate vehicle for a male star. Comment on the miscasting has been profuse, but the studio alibis that it simply "couldn't be helped." Film was in the costlier bracket, too.

When a promising indie partnership recently broke up, disagreement over business matters was given as the reason. Actually one of the duo came into the deal with the agreement that his current gal friend be given important roles in every picture. When the less amorous associate realized the gal was plenty lousy, he tactfully withdrew.

How many pictures currently before the cameras are openly acknowledged as flops by their producers?

Which major company is spending important dough on a big feature, whose story and development is similar in every respect to a quickie recently turned out by a B

operator? The producer is giving "his all" to the opus, but his "yes" men won't snitch.

Which low budget producer, who dotes on casting, is actually going overboard on production costs—not because of the players, but because he doesn't know a boom from a silk?

How much time and money were lost when a shrewd casting director, following the current economy trend, sent a director 20 players to form two football teams?

The same studio also refused a well-known character woman to hire her own stand-in because it was against company policy.

What cameraman and director are reportedly lighting a femme star all wrong because they not like the gal?

What company recently sent a picture on location for snow scenes, only to find upon their arrival that there wasn't any snow? Hopefully they waited around a few days, and then returned to the studio, where technicians created the desired effect.

One currently making the rounds concerns the studio which is only hiring writers to suit current production needs. Writer is handed an idea and told to produce. Failing to meet the requirements within a specific period of time, another scripter goes on the same yarn. And so on down the line. The result is costly and cock-eyed stories.

When an indie operator's aides decided to shop around for a rate on production insurance, they discovered to their regret that they had dickered too long. The star was injured and the producer nicked for two weeks' salary for all contracted cast members and production personnel.

We have heard, too, about the economy expert who wandered around one of Hollywood's studios late at night and discovered an unnecessary light burning on one of the sets. Proudly he switched it off and went home properly pleased with his efficiency. Next day \$500 worth of tropical fish were found dead. The heat from the bulb had kept them at the temperature necessary to their well being.

When a short subject producer refused to meet an actress' demand for \$50 salary a day, he called in another "actress" for \$25. This gal couldn't even register life, despite an afternoon's coaching in the few lines. The original player was called back in the evening, paid her regular fifty dollars, and went through the scene before the director could say "cut." Estimated cost of the economy, somewhere in the neighborhood of \$400.

So goes our Hollywood at times!

PRODUCTION RECORD

*In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.
All new product is on 1937-38 programs, unless otherwise noted.*

COLUMBIA

Sold 1937-38	Features (41)	Completed (24)	In Production (4)
	Westerns (22)	Completed (14)	In Production (1)
	Serials (4)	Completed (3)	In Production (1)
Sold 1938-39	Features (41)	Completed (2)	In Production (0)
	Westerns (16)	Completed (0)	In Production (0)
	Serials (4)	Completed (0)	In Production (0)

THE LADY OBJECTS

Shooting started—June 20

Drama

Cast: Lanny Ross, Gloria Stuart, Joan Marsh, Robert Paige, Bess Flowers, Roy Benson, Arthur Loft, Stanley Brown, Robert Fiske, David Newell

Directed by Earle Kenton

Produced by William Perlberg

Story: Lanny Ross is married to Gloria Stuart, a woman lawyer, whose business success is greater than his own. Resenting this, he becomes involved with Joan Marsh, who subsequently kills herself in his apartment. He is indicted for murder. Miss Stuart's deft handling of the case ultimately frees him and effects their reunion.

* * *

WINGS OF DOOM

Shooting started—June 24

Drama

Cast: Charles Farrell, Jacqueline Wells, Frederick Burton, Alexander D'Arcy, Eddie Earle, Addison Richards, Hugh Southern, Ed Stanley, Charles D. Brown

Directed by C. C. Coleman

Produced by Irving Briskin

Story: A mystery ray capable of shooting down airplanes is invented by Hugh Southern, father of Jacqueline Wells. When he attempts to test it for the Government, the device fails, but later falls into the hands of a man who is bent on killing a group of people. Charles Farrell captures him.

* * *

WEST OF SANTE FE

Shooting started—June 24

Western

Cast: Charles Starrett, Iris Meredith, Sons of the Pioneers, Ed Le Saint, Dick Curtis, Pat Brady, Bob Nolan, Hank Bell, Eddie Cobb, Al Bridge

Directed by Sam Nelson

Produced by Harry L. Decker

Story: Concerns the attempts of an unscrupulous cattle rancher to block a certain important strip of land used by other cattle men to ship their animals to market. Starrett is instrumental in stopping the scheme.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
You Can't Take It With You	5/14	Wild Bill Hickok (serial)	6/4
		Outside the Law	6/4

RECENTLY COMPLETED

6/15	Phantom Gold	6/18		7/21	The Gladiator	6/4	
4/18	Holiday	3/12-26		4/30	Crime Takes a Holiday	4/9	
5/12	Flight Into Nowhere	1/29		6/30	Call of the Rockies	1/15	
	Law of the Plains	2/26		5/5	Stage Coach Days	3/26	
	South of Arizona	5/14			The Main Event	12/18	
	(Orig. Singing Guns)				Pioneer Trail	4/23	
6/14	West of Cheyenne	4/9			(Orig. Valley of Violence)		
	Reformatory	5/14		6/27	Highway Patrol	4/9	
	(Orig. Orphans of the Law)				(Orig. State Patrol)		

CONTRACTS

Actors Robert Fisk and Stanley Brown termed.
Producers Robert Sparks and Fred Kohlmer termed.

CASTING

Gloria Stuart and Lanny Ross topline in "Lady Lawyer" (prep.)

METRO-GOLDWYN-MAYER

Sold 1937-38 (44-52)	Completed (38)	In Production (3)
Sold 1938-39 (44-52)	Completed (1)	In Production (4)

SWEETHEARTS

Shooting started—June 17

Musical

Cast: JEANETTE MacDonald, NELSON EDDY, Frank Morgan, Ray Bolger, Florence Rice, Mischa Auer, Herman Bing, Fay Holden, Reginald Gardner, Allyn Joslyn, Betty Jaynes, Douglas McPhail

Directed by W. S. Van Dyke

Produced by Hunt Stromberg

Story: Jeanette MacDonald and Nelson Eddy are the stars of the stage hit "Maytime." Having played it so long, both are tired of everything about it, so decide to accept a Hollywood offer. Frank Morgan, producer of the show, does everything in his power to keep them from going. He succeeds for a time when he tells MacDonald that Eddy has been running around with another girl, causing complications.

To be released on '38-'39 program.

* * *

IT'S NOW OR NEVER

Shooting started—June 24

Comedy

Cast: Robert Young, Ruth Hussey, Lew Ayres, Guy Kibbee, Lana Turner, Virginia Grey, Sarah Hadden, Don Castle, Rita Johnson

Directed by Rheinhold Schunzel

Produced by Edward Chodorov

Story: From the play "White Collars," this concerns the attempts of a wealthy young man, Robert Young, to persuade his secretary, Ruth Hussey, to marry him. She feels it would be stepping out of her class and it is with considerable difficulty that Young finally wins her. Lew Ayres plays Miss Hussey's cousin, a champion of the middle class, who views Young and his money with scorn.

* * *

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
8/5	Too Hot to Handle	5/14	The Chaser
	Just a Jiffy	6/4	Boystown
	(Orig. Meet the Missus)		The Great Waltz
			5/21

RECENTLY COMPLETED

7/22	Love Finds Andy Hardy	6/4	7/22	The Crowd Roars	5/14
7/8	Fast Company	6/4		(Orig. Give and Take)	
6/24	Woman Against Woman	4/23		Port of Seven Seas	1/1
6/17	Lord Jeff	3/26	5/13	Hold That Kiss	4/9
	Marie Antoinette	1/15	6/3	The Toy Wife	3/26
6/3	Three Comrades	3/12	5/20	Swiss Miss	1/1
7/1	Shopworn Angel	4/9			

STORY BUYS

"How to Get Tough About It," play by Robert Audrey.
"In New Orleans," original by George O'Neill.
"Marie Curie," biography by Eve Curie.

CONTRACTS

Actress Fay Holden renewed.
Actress Mary Howard termed.
Actor Lew Ayres termed.
Youngsters Terry Kilburn and Robert Spindola termed.

CASTING

Franchot Tone, Lew Ayres and Gordon Jones leads in "White Collars" (prep.)
Allyn Joslyn to "Sweethearts."

MONOGRAM

Sold 1937-38	Features (26)	Completed (23)	In Production (0)
	Westerns (16)	Completed (15)	In Production (0)
Sold 1938-39	Features (26)	Completed (1)	In Production (0)
	Westerns (16)	Completed (0)	In Production (0)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
5/29 The Marines Are Here.....	4/23	Barefoot Boy	6/18
6/22 Romance of the Limberlost	5/14	7/6 Man's Country	6/4
		5/13 Two Gun Justice.....	3/20

STORY BUYS

"The Hard Way," original by Don O'Mullally.

CONTRACTS

Producer M. T. Laskey termed.

PARAMOUNT

Sold 1937-38	Features (53)	Completed (47)	In Production (2)
	Westerns (6)	Completed (6)	In Production (0)
Sold 1938-39	Features (52)	Completed (3)	In Production (4)
	Westerns (6)	Completed (1)	In Production (1)

THE MYSTERIOUS RIDER

Shooting started—June 15

Western

Cast: Douglass Dumbrille, Russell Hayden, Sidney Toler, Weldon Heyburn, Charlotte Field, Monte Blue, Mabel Colcord, Stanley Andrews, Glenn Strange, Earl Dwire

Directed by Lesley Selander

Produced by Harry Sherman

Story: Douglass Dumbrille goes away, leaving his daughter in the hands of his partner to be raised by him. The partner is falsely accused of murder and the girl, Charlotte Field, loses her rightful property. Some years later, Dumbrille returns, clears his partner's name and restores his daughter's land. His identity is never revealed to her nor her sweetheart, Russell Hayden.

To be released on '38-'39 program.

TOUCHDOWN, ARMY

Shooting started—June 20

Drama

Cast: Robert Cummings, Mary Carlisle, John Howard, Benny Baker, Minor Watson

Directed by Kurt Neumann

Produced by General Manager's Office

Story: Robert Cummings, a smart alecky young man, goes to West Point, where his career on the football team serves to improve his character. Mary Carlisle is his romantic interest.

ZAZA

Shooting started—June 25

Drama

Cast: Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Genevieve Tobin

Directed by George Cukor

Produced by Albert Lewin

Story: From the successful book and play by the same name. This concerns the rise of a chorine to popular actress. Claudette Colbert plays the title role.

To be released on '38-'39 program.

Release Date	Details in Issue	Release Date	Details in Issue
Men With Wings.....	5/14	If I Were King.....	5/21
Artists and Models Abroad.....	5/21	Paris Honeymoon	6/4

RECENTLY COMPLETED

8/26 Spawn of the North.....	3/26	Africa	6/4
8/5 Give Me a Sailor.....	4/9	Return of the Fox.....	6/3
Sing You Sinners.....	4/9	8/12 The Texans.....	2/26-3/26
6/24 Bar 20 Justice.....	12/18	6/3 You and Me.....	1/29
7/17 Prison Farm	2/26	Pride of the West.....	5/14
7/1 Tropic Holiday	2/26	(Orig. Beneath Western Stars)	
7/29 Booloo	6/18	7/15 Professor Beware	12/4
Bulldog Drummond in			

CONTRACTS

Helaine Moler, Marie Burton, Norah Gal, Harriet Haddon optioned.

Youngster Billy Cook termed.

CASTING

Bert Lahr and Rex O'Malley to "Zaza."

Claudette Colbert title role in "Zaza," replacing Isa Miranda.

Gail Patrick and Randolph Scott top spots in "Disbarred" (prep.)

Irvin S. Cobb to featured spot in "Arkansas Traveler."

REPUBLIC

Sold 1937-38	Features (30)	Completed (21)	In Production (0)
	Westerns (24)	Completed (17)	In Production (0)
	Serials (4)	Completed (4)	In Production (1)
Sold 1938-39	Features (31)	Completed (0)	In Production (0)
	Westerns (24)	Completed (0)	In Production (0)
	Serials (4)	Completed (0)	In Production (0)

COME ON, LEATHERNECKS

Shooting started—June 15

Drama

Cast: Richard Cromwell, Marsha Hunt, Bruce MacFarlane, Leon Ames, Edward Brophy, Robert Warwick, Howard Hickman, Anthony Warde, Harry Strange, Alan Mathews

Directed by James Cruze

Produced by Herman Schlom

Story: Robert Warwick attempts to get his son, Richard Cromwell, into the marines, in which he has been a respected officer for many years. Bruce MacFarlane plays the lieutenant who helps Warwick accomplish this. Marsha Hunt is Cromwell's romantic interest.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
As You Are.....	6/18	Western Justice	6/18
6/30 Army Girl	5/14	6/13 Ladies in Distress.....	1/15
6/8 Riders of the Black Hills.....	5/14	(Orig. First Prize)	
7/11 Durango Valley Riders.....	4/23	Fighting Devil Dogs.....	3/26
5/16 Gangs of New York.....	4/9	5/11 Romance on the Run.....	3/26

IN PRODUCTION

Dick Tracy Returns (serial) 6/18

STORY BUYS

"Flight Inspector," original by Byron Morgan.

CONTRACTS

Director George Nichols to one year deal.

RKO-RADIO

Sold 1937-38 (51)	Completed (42)	In Production (3)
Sold 1938-39 (50)	Completed (1)	In Production (3)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to FB's production record a few weeks prior to release.

GUNGA DIN

Shooting started—June 24

Drama

Cast: Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen, Joan Fontaine, Sam Jaffe, Eduardo Ciannelli, Robert Coote, Montagu Love

Directed by George Stevens

Produced by George Stevens

To be released on '38-'39 program.

ROOM SERVICE

Shooting started—June 27

Comedy

Cast: MARX BROTHERS, Ann Miller, Lucille Ball, Phillip Loeb, Donald McBride, Clifford Dunstan, Philip Wood, Jack Byrne, Charles Halton

Directed by William Seiter

Produced by Pandro S. Berman

Story: Based on the stage play of the same name, which recounts the difficulties of opening a play on Broadway. Groucho plays the frantic producer.

To be released on '38-'39 program.

SMASHING THE RACKETS

(In Production)

Other Details—Issue June 18

Story: Chester Morris is an assistant in the District Attorney's office, who, despite interference by his superiors, manages to wipe out the racketeering in a large city. Frances Mercer is his romantic interest. She is the sister of Rita Johnson, who is involved with the gangsters and is subsequently killed in a self-imposed automobile accident.

GUN LAW

(Completed)

Other details under title PAINTED DESERT—Issue June 18

Story: Posing as a noted outlaw, whom he finds dying by the side of a road, U. S. Marshal George O'Brien succeeds in tracking down a vicious gang of bandits, meanwhile winning the hand of Rita Oehmen.

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RKO - RADIO (Continued)

THE AFFAIRS OF ANNABEL

(In Production)

Other Details—Issue June 18

Story: Jack Oakie, a motion picture publicity director, persuades one of the studio's stars, Lucille Ball, to go to prison for a few days to publicize her latest vehicle. The gag backfires and it is some time before she leaves jail. Upon completion of her next role as a maid, Oakie convinces her to accept a post as a servant in a Hollywood home, where she subsequently becomes involved with a gang of kidnapers. She is powerless to appeal to the police, because her previous "record" might intimidate her as one of the gang. When she finally succeeds in escaping, Oakie has her thrown into jail again for another publicity stunt.

CAREFREE

(In Production)

Other Details—Issue May 21

Story: Ralph Bellamy, a young lawyer, is in love with Ginger Rogers, an actress. Her refusal to marry him causes him to call on Fred Astaire, a prominent psychiatrist. Astaire attempts to find out why Ginger won't marry Ralph cause him to fall in love and marry her himself after various complications.

BREAKING THE ICE

(In Production)

Other Details—Issue June 4

Story: This casts Bobby Breen as a youngster who lives in a small Pennsylvania Dutch town with his mother, Dolores Costello. He goes out into the world and makes a name for himself as a young singer, but returns and gives up his career to remain with his mother.

I'M FROM THE CITY

(Completed)

Other Details—Issue June 4

Story: Casts Joe Penner as a daring bareback rider who cannot ride at all unless hypnotized by his manager, Richard Lane. Complications arise when he is engaged by Katherine Sheldown, a wealthy old woman, to ride in a horse race staged by cowboys of her ranch and those of another.

MOTHER CAREY'S CHICKENS

(Completed)

Other Details—Issue May 14

Story: This concerns Fay Bainter, mother of four children, whose husband, a naval officer, dies at sea, leaving the family only his pension for support. How they survive their difficulties with the two older girls, Ruby Keeler and Anne Shirley finding romance, forms the rest of the story.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/8	Crime Ring 5/14-6/18 (Orig. Cheating the Stars)	6/17	Blonde Cheat 4/9 (Orig. Muddled Deal)
5/20	Blind Alibi 4/26	7/29	Northern Flight 5/14-6/18 (Orig. Ground Crew)
6/3	The Saint in New York 3/12	4/22	Go Chase Yourself 2/26
4/8	This Marriage Business 2/12	6/24	Border G Man 5/14
5/28	Having Wonderful Time 10/9		

CONTRACTS

Actor Lee Bowman termed.
Louis Hayward four picture deal.
Actress Eleanor Hanson termed.

CASTING

Charles Boyer and Ginger Rogers top spots in "Stolen Honey-moon" (October.)

20th CENTURY-FOX

Sold 1937-38	Features (44-56)	Completed (49)	In Production (0)
	Westerns (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (44-56)	Completed (6)	In Production (9)

HOLD THAT CO-ED

Shooting started—June 17

Sports Comedy

Cast: George Murphy, Marjorie Weaver, Jack Haley, John Barrymore, Joan David, Johnny Downs, Ruth Terry, Glen Morris, Johnny Downs, Paul Hurst, Billy Benedict, Donald Meek, Elaine Barrymore

Directed by George Marshall

Produced by David Hempstead

Story: Concerns a State college, which has been allowed to run down because of political conniving. John Barrymore, Governor of the State, is persuaded by Marjorie Weaver and Jack Haley to give the institution an appropriation. He does this and the college builds up an impressive football team, which Barrymore uses politically.

To be released on '38-'39 program.

SAFETY IN NUMBERS

Shooting started—June 20

Jones Family—Comedy-Drama

Cast: Jed Prouty, Spring Byington, Shirley Deane, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Joan Valerie, Henry Kolker, Iva Stewart

Directed by Mal St. Clair

Produced by John Stone

Story: The Jones family gets into trouble when a group of swindlers announce they have discovered mineral springs on the outskirts of the town. Guided by papa Jed Prouty, the leading citizens gather enough money to buy an interest in the development of a contemplated health resort only to have an amateurish analysis of the water made by the Jones youngsters reveal that it contains only ordinary chemicals. The crooks are finally captured after many moments of apprehension on the part of the investors. Romantic difficulties also ensue in the Jones family when Kenneth Howell becomes infatuated with Iva Stewart and attempts to elope with her.

To be released on '38-'39 program.

SPORT SERIES No. 2

Shooting started—June 27

Sport

Cast: Henry Arthur, Joan Valerie, Tom Beck, Bill Robinson, Henry Armetta, Betty Creco, Eleanor Virizie, Johnny Pirone, Inez Palange, Murray Alper, Edward Marr, Lon Chaney, Jr.

Directed by Otto Brower

Produced by Jerry Hoffman

Story: Henry Arthur meets and falls in love with Joan Valerie, pretty sister of Tom Beck, a racing driver. The latter is attempting to clear the family name by racing it into popularity because their father, a former champion, recently met disgrace when a drinking charge was framed against him, resulting in his death. Arthur is instrumental in helping them accomplish this.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
	Mr. Moto in Egypt 6/18		Down to Earth 6/18
	Straight, Place and Show 6/4		Ellis Island 5/21
	Suez 5/14		My Lucky Star 5/14

RECENTLY COMPLETED

	Meet the Girls 6/4	8/27	Speed to Burn 3/26
	Meredian 7-1212 5/21	7/1	Always Goodbye 4/23
7/22	I'll Give a Million 4/23		Passport Husband 5/14
	Lucky Penny 5/14	6/11	One Wild Night 3/26
7/8	Panamint's Bad Man 5/14-21		

CONTRACTS

Director Walter Lang renewed.
Writer Ethel Hill renewed.
Players Richard Green, Eddie Collins, Karl Tinberg, Lillian Porter and Helen Ericson optioned.
Actor Henry Arthur termed.

CASTING

John and Elaine Barrymore featured spots in "Hold That Co-ed."

UNITED ARTISTS

GOLDWYN:	Sold for 1937-38 (5)	Completed (5)	In Production (0)
SELZNICK:	Sold for 1937-38 (4)	Completed (3)	In Production (1)
WANGER:	Sold for 1937-38 (5)	Completed (4)	In Production (0)
KORDA:	Sold for 1937-38 (5)	Completed (3)	In Production (0)
LONDON:	Sold for 1937-38 (7)	Completed (5)	In Production (0)
GOLDWYN:	Sold for 1938-39 (5)	Completed (0)	In Production (1)
SELZNICK:	Sold for 1938-39 (2)	Completed (0)	In Production (0)
WANGER:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
KORDA:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
SMALL:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
ROACH:	Sold for 1938-39 (8)	Completed (0)	In Production (1)

THE LADY AND THE COWBOY

Shooting started—June 15

Comedy

Cast: GARY COOPER, MERLE OBERON, David Niven, Walter Brennan, Thomas Mitchell, Patsy Kelly, Mabel Todd, Fuzzy Knight

Directed by William Wyler

Produced by Samuel Goldwyn

Story: Cowboy Gary Cooper comes to Miami in a rodeo and falls in love with Merle Oberon, actually the wealthy daughter of a Senator, whom he believes to be a maid. When the deception is discovered, Cooper goes back West. She follows him, where they are eventually reunited.

To be released on '38-'39 program.

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IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
There Goes My Heart.....	6/18 (Roach)	The Young in Heart.....	5/14 (Selznick)

RECENTLY COMPLETED

6/17 Blockade	2/26 (Wanger)	Algiers	2/26 (Wanger)
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STORY BUYS

"Fifth Avenue Parade," farce by Frances Romer and Edgar MacGregor (Roach).

CONTRACTS

B. P. Shulberg signed as production aide to Selznick.

CASTING

Andrea Leeds and Gary Cooper starring roles in "The Last Frontier" (Goldwyn).

Binnie Barnes to femme lead in "Personal History" (Wanger).

Rochelle Hudson opposite Jack Dunn in "Duke of West Point" (Small).

WARNER BROTHERS

Sold 1937-38 (60)	Completed (52)	In Production (1)
Sold 1938-39 (52)	Completed (11)	In Production (3)

DEVIL'S ISLAND

Shooting started—June 22

Drama

Cast: Boris Karloff, Leonard Mudie, Pedro de Cordoba, James Stephenson, Frank Reicher, Stuart Holmes

Directed by William Clemens

Produced by Bryan Foy

Story: Karloff is a physician, who is sent to Devil's Island and eventually succeeds in ridding the place of the presence of a cruel and vicious Commissioner. He also wins his own freedom.

* * *

ANGELS WITH DIRTY FACES

Shooting started—June 27

Drama

Cast: JAMES CAGNEY, PAT O'BRIEN, The Dead End Kids

Directed by Michael Curtiz

Produced by Sam Bischoff

Story: Cagney and O'Brien are boyhood friends, who separate when Cagney is sent to reform school and O'Brien becomes a priest. When they meet in later years, Cagney is an important criminal, an idol in the eyes of the 'Dead End' youngsters whom O'Brien is trying to set straight. The clash between the two leads to a city-wide investigation of crime. Cagney's pals decide to kill O'Brien, who started it. Cagney hears of this and kills the gangsters before they get to the priest. He is convicted of murder and sent to the chair. O'Brien visits him and requests one favor—to die "yellow" as an example to the criminally inclined kids. He stoutly refuses, but later reneges as the final scene of the picture reveals him dying in a cowardly fashion.

To be released on '38-'39 program (tentative).

* * *

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Head Over Heels.....	6/18	The Sisters	6/18

RECENTLY COMPLETED

Unlawful	6/4	Four's a Crowd.....	3/26
Valley of the Giants.....	5/14	My Bill	4/9
Three Girls on Broadway.....	6/4	(Orig. In Every Woman's Life)	
Sister Act	5/14	5/21 Mystery House	11/6
Racket Busters	5/14	Garden of the Moon.....	4/26
The Amazing Dr. Clitterhouse	3/12	6/25 White Banners	1/29
Mr. Chump	3/26	Boy Meets Girl.....	3/12
6/18 When Were You Born?.....	3/12	6/12 Gold Diggers in	2/29-2/26
6/18 Cowboy From Brooklyn.....	1/29	Paris	2/12
5/14 Adventures of Robin Hood.....	10/9	5/28 Crimo School	2/12
5/21 Men Are Such Fools.....	1/1	5/7 Torchy Blane in Panama.....	1/29
6/4 Little Miss Thoroughbred.....	2/12	Penrod's Double Trouble.....	12/18

STORY BUYS

"The Gay Nineties," original by Louis Sobol.

"Women in the Wind," novel by Frances Walton.

CONTRACTS

Crane Wilbur new writer-director pact.
James Stephenson termed.

UNIVERSAL

Sold 1937-38	Features (40)	Completed (34)	In Production (1)
	Westerns (10)	Completed (8)	In Production (0)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (40)	Completed (0)	In Production (3)
	Westerns (12)	Completed (0)	In Production (0)
	Serials (4)	Completed (0)	In Production (1)

FRESHMAN YEAR

Shooting started—June 23

Comedy

Cast: Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore, Stanley Hughes, Frank Melton, Tommy Wonder, Speck O'Donnell

Directed by Frank McDonald

Produced by George Bilson

Story: A group of young students hit upon the idea of selling "flunk" insurance. When the college paper writes an editorial criticizing Professor Truex for not changing his examination papers in twenty years, Truex changes them. The class flunks and the insurance peddlers are left holding the bag. By staging a show featuring Truex doing the Big Apple, the day is saved, as the students pay enough money to meet the insurance claims.

To be released on '38-'39 program.

* * *

YOUTH TAKES A FLING

Shooting started—June 20

Romantic-Drama

Cast: Joel McCrea, Andrea Leeds, Dorothea Kent, Frank Jenks

Directed by Archie Mayo

Produced by Joe Pasternak

Story: Joel McCrea comes to New York from Kansas hoping to go to sea. When Andrea Leeds falls in love with him, she succeeds in changing his plans to the extent that he settles down to a truck driving job for the same store which employs Andrea. Eventually they marry.

To be released on '38-'39 program.

* * *

THAT CERTAIN AGE

Shooting started—June 20

Comedy

Cast: DEANNA DURBIN, Melvyn Douglas, Jackie Copper, Irene Rich, John Halliday, Jackie Searl, Juanita Quigley

Directed by Edward Ludwig

Produced by Joe Pasternak

Story: Durbin is the daughter of a wealthy newspaper publisher, John Halliday, whose house guest is Melvyn Douglas, an important war correspondent. At first Deanna resents him, because he is given the guest house where she and her playmates are staging a show. Eventually she finds herself smitten with the handsome Mr. Douglas and believes she is in love with him. He succeeds in convincing her that she should confine her affections to men of her own age.

* * *

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Red Barry	6/18	The Road to Reno.....	6/18

RECENTLY COMPLETED

7/15 The Missing Guest.....	6/18	5/6 Sinners in Paradise.....	3/26
State Prison	6/4	4/22 Lady in the Morgue.....	3/12
Outlaw Express	5/14	6/3 Western Trails	4/9
(Orig. Pony Express Days)			

CONTRACTS

Dorothea Kent optioned.

EVERYTHING
YOU SHOULD KNOW
about
PRODUCTION
can be found in
FILM BULLETIN'S
PRODUCTION SECTION

NOTES ABOUT FILMS AND FILM PEOPLE . . .

In direct rebuttal to the recent charge made by Harry Warner that major film companies are holding back important releases until the fall, Adolph Zukor emphatically denied that Paramount was pursuing any such policy. "Our release schedule speaks for itself," said Zukor. "As theatre operators with interests surpassing those of all other producer-operators combined, it behooves us to continue to provide exhibitors and public alike with top entertainment. There has not been, and will not be, any withholding of fine screen entertainment during the summer."

It was only to be expected that Lew Ayres stock would rise as a result of his magnificent make-believe in "Holiday," but that his comeback would mean a break for someone else is a new wrinkle, even for Hollywood. Ayres was cast in the leading role of Paramount's "Touchdown Army" until Metro entered the scene with a long-term contract and a fat role in "White Collars." Lew withdrew from the gridiron opus and his role was given to Robert Cumming. Bob, a talented young man, has been on the Paramount payroll for three years playing small parts. This is his first lead.

"Northwest Passage" was scheduled to mark M-G-M's entry into the Technicolor field. However, after two days' shooting on "Maytime," the Jeanette MacDonald-Nelson Eddy musical, it was decided to shoot that picture in color.

With the Rudolph Valentino revivals creating such attention, Hollywood is again mulling over the idea of filming the life story of the famous screen lover. Edward Small is the interested party at the moment. Having obtained permission from Valentino's relatives, Small will shortly assign someone to the screenplay. The material will avoid any of the published accounts on Valentino and will be obtained directly from Valentino's family and intimates. Jack Dunn, Sonja Heine's ice-skating partner, is in line for the title role. He is said to bear a marked resemblance to the late idol. Even if it never comes about, Dunn has cashed in on some swell publicity!

Having completed production on "Terror of Tiny Town," the all-midget Western, enterprising Jed Buell will shortly begin work on a Western-musical comedy with a 99% girl cast. Forty cowgirls will pit their charms against a sole cowboy. Edward Everett Horton and Harry Langdon are in line for the role. Lois January will have the femme lead. ZaSu Pitts, who has been absent from the screen for quite a while, is said to be considering the comedy spot.

20th Century-Fox is searching for a new handle for "Ellis Island." It appears that Maurice Conn has the rights to the title on a picture he produced for Invincible a year or so ago. 20th Century offered him \$7,500 for a release, but Conn turned it down. That's a lot of dough to be tossed away by a bankrupt producer!

Bob Taplinger, who is doing such a neat job as head of Warner's publicity department, continually delights Hollywood previewers with his novel invitations. "Robin Hood" rated an old English scroll; "Crime School" called for a forbidding looking summons, and now the invite to "The Amazing Dr. Clitterhouse" brings in the mail a pill box containing a capsule, inside of which one finds a

paper with the cast as ingredients and director Litvak as the compounder. The gag's a natural and should be looked into by exhibitors booking the picture.

A "Golden Boy" for Columbia's picture of the same name has not yet been found, but the search for him has brought studio contracts to two promising young actors. One is Robert Fiske, the other Stanley Brown. The latter has had a lifetime of theatrical experience, but had never come to the attention of film producers. Since he was three years old, young Brown has toured with his parents, well-known musical comedy players.

Gloria Swanson has returned to New York, since her comeback picture for Republic again has been postponed. No definite reason is given for this change of plans, but apparently the studio is attempting to sign an important leading man to play opposite Miss Swanson. Busy Herbert Marshall is currently being mentioned.

With "The Gladiator," David Loew's newest Joe E. Brown comedy, ready for the cutting room, the producer is planning to start the next Brown feature on July 15th. Titled "Flirting With Fate," this is a remake of a Douglas Fairbanks silent story. No release has been set for this feature. Loew is reported dickering with Universal and RKO, both of which can use additional product.

"Comet Over Broadway," the story which caused Bette Davis' last tiff with Warner Brothers, will shortly be filmed with Miriam Hopkins in the leading role. Production is scheduled to start on July 5th.

The fly-by-night independent producer is the target of a new policy adopted by the Screen Actors Guild, which requires all employers of acting talent to show proof of financial responsibility before embarking on production. Fanchon and Marco, who contemplate filming a group of shorts, were the first to be queried under this new ruling.

Releasing difficulties in England have caused Metro to shelve its contemplated production of Dickens' "Christmas Carol," which was to have featured Lionel Barrymore in the role of Scrooge. The script had already been completed when studio execs discovered they could not get a holiday release in London.

Max Fleischer will make a feature-length cartoon for Paramount titled "Gulliver," based on the well-known "Gulliver's Travels." The picture will be released on Par's '39-'40 program and will take eighteen months to film. Ralph Rainger and Leo Robin, the two top-notch tune-smiths, will write the music. Production will start in New York shortly and then will go to Fleischer's new Florida plant.

Republic found itself in difficulty when newcomer Margaret Tallichet was signed for "As You Are," the Ramon Navarro feature. Marian Marsh, also in the cast, has a clause in her contract calling for top femme billing. So did Miss Tallichet. Situation was ironed out, with Marsh getting first position in the title sheet and Tallichet being introduced as a "new personality."

What the Newspaper Critics Say

BLOCKADE

(United Artists)

"... Deserves one's admiration not only because it manages to overcome the handicaps of a timid approach to its subject and its stereotyped spy story on which its propaganda is stretched, but also because it has the courage to present the side of an issue with which it is in sympathy ... Acting is in every way first rate ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... First fiction film to deal at all seriously with the Spanish Civil War ... Only regret is that the argument was not presented more dramatically, more convincingly, and with less reliance upon the old spy ring formula ..."

Nugent, N. Y. TIMES

"... An engrossing and provocative film ... Has touched on far more moving stuff than a hackneyed romance. In doing so it takes on a significance which rarely attaches to Hollywood offerings ..."

Barnes, N. Y. HERALD TRIBUNE

"... Surprisingly good ... A picture you can damn because it isn't as good as it should be, just as you can praise it to the heavens for its achievements. At least it is an American Picture trying to say something that has a meaning in the world of today and tomorrow ..."

Winsten, N. Y. POST

"... A deeply moving production—so sincere about the things it has to say that it achieves dramatic force in spite of both naivette and an incongruous Hollywood gloss ..."

Finn, PHILA. RECORD

"... A motion picture of more than average entertainment merit ... For people who think and those who would rather not ..."

Carmody, WASH. EVENING STAR

YOU AND ME

(Paramount)

"... Less a love lyric than a melodramatic object lesson ... Confusing and preposterous ..."

Barnes, N. Y. HERALD TRIBUNE

"... A hybrid entertainment ... Only fair to middling ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Emerges as a ragged drama with comic overtones ..."

Nugent, N. Y. TIMES

"... A highly improbable but mildly interesting story mingling crime and whimsy ... Can be classified as a semi-gangster picture with a moral ..."

Finn, PHILA. RECORD

THE MAIN EVENT

(Columbia)

"... Using the familiar elements of detection and the chase, sirens screaming, autos skidding, even a speedboat speeding, a good head of steam is generated for suspense ... This little picture is a good job in its class ..."

Winsten, N. Y. POST

"... Better-than-average excuse for the game of cops and robbers ... Picture has to recommend it the pretty presence of Jacqueline Wells ..."

B. R. C., NEW YORK TIMES

"... Innocent little cinema weakling ... The players do their best in the face of overwhelming odds ..."

Boehnel, N. Y. WORLD-TELEGRAM

MEN ARE SUCH FOOLS

(Warner Bros.)

"... The whole thing is pretty feeble and stale ... Cast wasted trying to be smart, sophisticated, petulant, scheming or whatever their characterization calls for them to be ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Is occasionally brightened by smart dialogue, but young love and domestic bickering become extremely nauseous in less time than we like to remember ... Most rewarding things the film has to offer are the performances of Hugh Herbert and Mona Barrie ..."

R. W. D., N. Y. HERALD TRIBUNE

"... Faith Baldwin's story started out on the wrong foot and that the movie adapters didn't really want to work on it. The finished script wasn't much, so they let Busby Berkeley do the directing ... Foolish and dull ..."

N. Y. POST

WHITE BANNERS

(Warner Brothers)

"... From any film standpoint is extremely bad ... For significant action, it substitutes extended conversational interludes ... That Miss Bainter is able to stamp the character of the ministering angel with conviction is a triumphant feat ..."

Barnes, N. Y. HERALD TRIBUNE

"... An almost fanatic, somewhat mystic, restatement of the turn-the-other-cheek creed ... The mood of the piece is quiet, restful and sincere ..."

Nugent, N. Y. TIMES

"... Unusually good cast ... Stands on its own feet both as entertainment and as a story ..."

Winsten, N. Y. POST

"... Has been given such a fine cast and such excellent treatment both by the screen playwrights and by Director Goulding that it is as choice a film for family entertainment seen in a long time ..."

Marsh, CLEVELAND PLAIN DEALER

HOLIDAY

(Columbia)

"... Smooth, workmanlike and thoroughly entertaining film ... George Cukor's sense of directorial balance, good dialogue, the amusing supporting presence of Edward Everett Horton, Jean Dixon, Lew Ayres, Binnie Barnes ..."

Nugent, N. Y. TIMES

"... Fundamentally a theatre piece and therefore more dependent on dialogue than on action, but Columbia has done almost everything possible to give the play screen life ... Timely, lively and sincere ..."

Finn, PHILA. RECORD

"... The Philip Barry story, though only ten years old, is definitely dated ... A sprightly, well-written and well-produced comedy ... From top to bottom the cast is polished and accurate ..."

Murdock, PHILA. LEDGER

THREE BLIND MICE

(20th Century-Fox)

"... An exceedingly trite little opus of the fairy tale variety ... Becomes bright and smart only when Binnie Barnes is on hand ..."

Finn, PHILA. RECORD

"... Has taken adroit performing to hold a fragile and silly plot together ... Lightest of light summer entertainment ..."

Barnes, N. Y. HERALD TRIBUNE

"... Facile and engaging romantic comedy ... Although the plot is conventional enough, its lines are bright, its direction smooth and performances better than we usually find in pieces of this sort ..."

Nugent, N. Y. TIMES

COCOANUT GROVE

(Paramount)

"... Simple and undistinguished ... On the whole, it is no more than a passable potpourri of yesteryear's gags and production numbers ..."

Barnes, N. Y. HERALD TRIBUNE

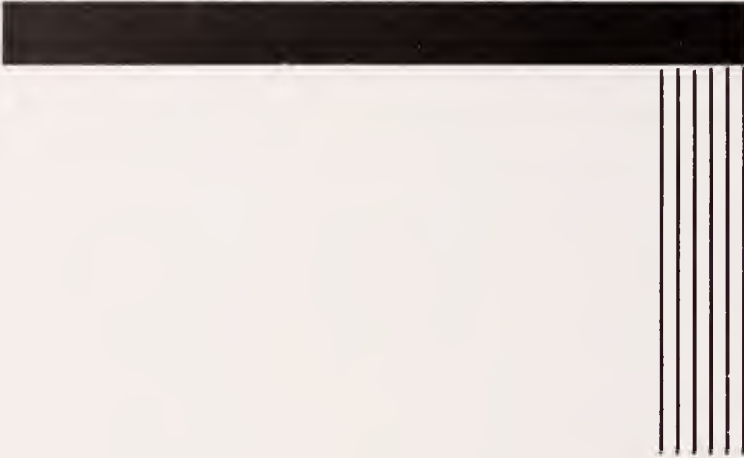
"... A middle-of-the-road effort ... Pleasant, entertaining picture ..."

Winsten, N. Y. POST

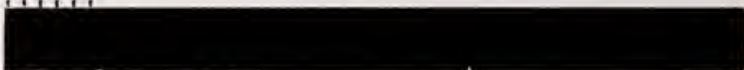
"... Gay and sparkling comedy, some tuneful, if reminiscent song numbers, bright sketches and first-rate direction ... Swell lightweight summer entertainment ..."

Boehnel, N. Y. WORLD-TELEGRAM

Throughout America



exhibitors are turning to this paper for their trade news and views. From the standpoint of "reader interest," **FILM BULLETIN** has become the Most Important Trade Paper in the United States. The Advertiser who has something to sell to exhibitors and seeks the soundest medium by which to reach them will keep that in mind.



It's FILM BULLETIN

SCENES FROM . . . AND A FEW VITAL
FACTS ABOUT . . . THE NEW FILMS

ROMANCE OF THE LIMBERLOST . . . It is refreshing to encounter a motion picture that frankly follows the course it sets out upon and does not dilute its basic theme. ROMANCE OF THE LIMBERLOST is frankly old fashioned in story and period. But antiquity has never been a handicap to stories that touch the human heart. Emotions never change and Gene Stratton Porter's story of the swamplands girl who fought to rise above her dismal environment is as natural and heart-stirring as it might have been several decades ago. Monogram, the critics tell us, has lavished a most competent cast on this film. Jean Parker delivers her finest performance. Marjorie Main, the unforgettable gangster's mother of 'Dead End' fame, lends a legitimate touch of venom to the cruel aunt of the heroine. Eric Linden is forthright, as usual, as the lover and young lawyer. Director William Nigh kept the atmosphere faithful to the period and handled his players adroitly. All in all, as Hollywood critic Hanna commented, Monogram "has turned out a picture ranking well with major product." The Parents' Magazine awarded it the medal for the finest family film of the month.

A Monogram Picture — 80 Minutes

Cast: Jean Parker, Eric Linden, Marjorie Main, Edward Pawley, Hollis Jewell, George Cleveland, Betty Blythe, Sarah Padden, Guy Usher

Directed by William Nigh

Adapted from Gene Stratton Porter's novel, 'Girl of the Limberlost.'

Screenplay by Marion Orth — Cameraman: Gilbert Warrenton



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FROM PHILLY
By "Jaywalker"

BANGO! And the local game situation is knocked into a cocked hat again. After laboring assiduously to work out games that do not conflict with the lottery law, and winning the expressed approval of City Solicitor Sharf-sin, game distributors found themselves down a blind alley the other day when hiszonner Mayor Wilson arbitrarily overruled the C. S. by clamping down on ALL games. The action came as a complete surprise, for observers were practically unanimous in agreeing that most of the newly devised games involved SKILL and not CHANCE. The Mayor, who had previously been quite liberal in his approach to such problems, suddenly went "puritan" and fired this crack at the trade: "If a motion picture theatre cannot operate without gambling, then it should close!" The point that exhibitors and the game people make is this: Hizzonner apparently made no effort to ascertain if such games as "Quizo," "Hollywood Star Party," "Dart Game" and "Auction Nite" are really gambling devices. His own City Solicitor approved them. Quality Premium Corp., which had over 40 houses signed to start their games within the next two weeks, is hardest hit by Wilson's action. Many indie theatres had counted upon the games to pull them thru the summer lull. It is not unlikely that a number of these will accept the Mayor's ultimatum and shut down for the next two months. We were advised by DAVID BARRIST that application for an injunction restraining the police from interfering with "Quizo" et al would be filed soon by the Mayfair Theatre. As the ban stands today, the police might be considered free to prohibit the distribution of lollypops to children at Saturday matinees. . . . MEL KOFF will not tell us if the "date" has been set! . . . The Douglas is closed for the summer. . . . Colored picture producer OSCAR MICHEAUX was slapped with a \$110 fine for shipping an uncensored print to the Forrest Theatre. . . . PETE MAGAYZU has taken over the Roxy, Weatherly, and the State, Coplay, from DOC WELLER. . . . The DAVE MILGRAM Affiliated Circuit has definitely settled for the property 1453-55 N. 52nd Street, where the new Adelpia will be built. Steel has already been ordered, meaning that there can hardly be any turning back on this theatre, which resulted from the competitive fight being waged between the Affiliated group and LEWEN PIZOR-CHARLES SEGALL. . . . 'POP' KORSON and ED BORETH are tickled pink about the deal they recently closed for BEN JUDELL's Progressive Pictures, one of the most promising indie products on the market today. Three swell exploitation pictures will be ready for release very shortly—and they are REAL exploitation shows! . . . JACK BERESIN's daughter, MADELYN, delivered the valedictory upon her graduation from Overbrook High last week. . . . HERB GIVEN leaves G-B. He will be replaced by BILL MACK. Given may join Grand National. . . . MOE SHERMAN has taken JOHN BACHMAN's place as Branch Manager of G-N. . . . Attorney BENJAMIN W. SCHWARTZ, brother of exhibitor RAY, was named assistant district attorney the other day.

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FROM BOSTON
By Bruce

HOWARD SHONTING, who formerly helped manage the Metropolitan Theatre, is now managing the Cape Cinema in Dennis for the Interstate Circuit. One of the finest houses on the Cape, it seats 350 with unusual comfort. At the opening recently MARY BRIAN and MR. and MRS. FULTON OURSLER were the guests of honor. Incidentally, evening admission price is ninety-nine cents, reputed to be the highest in the State. . . . New England trade conditions held steady during May, according to a recent report by the Federal Reserve Bank of Boston. The exhibs just shake their collective heads. . . . "Moonlight Sonata" with Paderewski is doing swell business at the Fine Arts Theatre and Manager GEORGE KRASKA expects to hold it all summer. It is already in its sixth week and going strong. MAURICE WOLF, M-G-M division manager, dropped in at the show recently to see if he could pick up a few pointers on piano playing. . . . ART HOWARD is spending the week-end in New Hampshire golfing with exhibitor WARREN NICHOLS. ART, in speaking of the recent Friars' Club golf tournament, said, "The only birdie he got was the one the boys gave him after the game was over!" . . . Quip about columnists—a wife is always lovelier when she is another man's but a writing is always better when it is his own. . . . WALT DISNEY, who never managed to get a high school education, was recently honored by Harvard College with an honorary degree. Said President CONANT, "WALTER E. DISNEY, Hollywood artist in moving pictures; Master of Arts, 'A magician who has created a modern dwelling for the Muses; his hand controls a multitude of elfish animals who charm all humans by their mirth.'" WALT gave special permission to the Harvard class of '28 to dress up as dwarfs and they were the hit of the Class Day exercises! . . . SAM HAAS is doing all right by himself these days and looks forth to even better deals. . . . JOE COHEN is still trying to beat the races and Boss POUZZNER is having great luck with the market. . . . "Me, now" I picked Menow to beat War Admiral!" boasts PHIL MARKELL. . . . BERT LAZARUS is mighty proud of his nephew who entered a swimming race unofficially and came in first! . . . JIMMIE O'BRIEN insists that 43 is his lucky number! Is that why he chose 43 Church Street for his office? If you have time on your hands JIMMIE has seats on his hands for all who come to see him. . . . ART MOGER, well-known cartoonist in the film district, was on the air with FRED ALLEN the other night and they proceeded to lay a barrage of quips about yours truly's puzzling exploits! . . . MARK JEFFREY is beginning to think the races are fixed. Anyhow, he has a tough time picking a winner. . . . LILLIAN KEGAN has completely remodeled her Gayety Theatre in Van Buren, Maine. Leave it to the women to do things right.

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good one. The cast is headed by Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday, Reginald Denny and Vladimir Sokoloff. Fonda, a Spanish farmer, becomes involved with Miss Carroll, who has been forced to oppose what is obviously the Loyalist Cause. She is instrumental in enabling the Rebels to blockade the city and prevent food from coming in to the starving populace. Later she relents, takes her life into her hands and frees the food ship. It makes for exciting melodrama.



RAGE OF PARIS . . . Danielle Darrieux has literally burst upon the American public. This gorgeous little French firecracker has set the critics on their ears and they are shouting her praises from the tops of their columns! Her first American film is all comedy, frivolous stuff that gives Danielle full sway to display her delightful charms. Now the public will be awaiting her first American dramatic effort, remembering her striking performance in 'Mayerling.' RAGE OF PARIS also has Doug Fairbanks, Jr. and others.



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"Romance of the **LIMBERLOST**"

with **ERIC LINDEN** **MARJORIE MAIN**

Story suggested by GENE STRATTON-PORTER'S "Girl of the Limberlost"

Adapted by Marion Orth

Directed by William Nigh

TRADE PRESS HAILS A WINNER!

"Fine production will score with heart-throbs...very impressive and convincing. For the family trade, it is a natural." — *Film Daily*

"Human, earthy and appealing melodrama... Jean Parker's portrayal an achievement." — *Boxoffice*

"Monogram's most auspicious effort for the year. Contains all of the entertaining elements of the original." — *Daily Variety*



"Hits new Mono high. Jean Parker does easily the finest work of her career. Carries universal emotional appeal." — *Hollywood Reporter*

"Story has plenty of vitality . . . fine performances are presented." — *Motion Picture Daily*

"Swell family picture . . . good production, good cast and plenty of selling values." — *Showmen's Trade Review*

Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 14

JULY 16th, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

THE DRAMA OF TODAY!

It shall be unlawful for any motion picture theatre to be operated in this State which is owned, controlled, managed, or operated in whole or in part, by any producer or distributor of motion picture films or in which any such producer or distributor has any interest, direct or indirect, legal or equitable, through stock ownership or otherwise.

This law was signed by the Governor of North Dakota on March 15th, 1937.

Paramount, sole operator of affiliated theatres in that state, promptly filed a case in the United States District Court to have the Act set aside as unconstitutional. On Friday, the Court answered with an unanimous and sweeping defense of the Legislature's right to protect independent exhibitors by making affiliate circuits illegal.

HIGHLIGHTS OF THE NORTH DAKOTA 'DIVORCE' DECISION

On Page 3

Everything About Production in the PRODUCTION SECTION

There are only ten producer-controlled theatres in North Dakota. Paramount could hardly be accused of having a monopoly. Yet the three judges decreed that, while the Paramount circuit in North Dakota was not guilty of oppressive competitive practices, the Legislature was entirely within its rights in looking beyond the boundaries of its own state to judge whether abuses practiced by chains in other states might be prevented by such an Act.

Once again the major film companies have been condemned by a court of law for a policy against which independents have complained for years. Slowly, but irresistibly, in recent years the wheels of justice have been grinding out decisions of logic and equity favoring the independent theatre owner. Practices which the majors had come to believe were their rights without restraint have been denounced as unjust.

The drama of today is an indictment of that old-fashioned, reckless pursuit of the dollar by too-big business. The Government hovers in the wings, ready to put on its own act, if the players don't learn to control their lines. The title is "Self-Regulation." It is a great idea, but everything depends on the cast. The supporting players must be a strong legitimate group. The majors have their cue, but some of them seem not to recognize their roles. Played with forthrightness and sincerity, the show can be a howling success for the entire motion picture industry. If the performances ring false, the play will flop—and our stars will hear the riot act from Uncle Sam!

MO WAX.

THE LAW

Footnote "Be it Enacted by the Legislative Assembly of the State of North Dakota:

" § 1. *Definitions.* For the purpose of this Act, unless the context otherwise requires:

"(1) The term 'Motion Picture Theater' or 'Theater' includes any place in which motion pictures are publicly exhibited and to which an admission price is charged.

"(2) The term 'Motion Picture Film' or 'Film' includes all motion picture films (whether copyrighted or uncopyrighted), including positive and negative prints, and copies or reproductions of such prints, which films contain photoplays or other subjects and are produced for public exhibition.

"(3) The term 'Person' includes an individual, partnership, association, joint stock company, trust, or corporation.

"(4) The term 'Distributor' includes any person who engages or contracts to engage in the distribution of motion picture films, whether as seller, lessors, or licensor, and whether the distribution is effected by means of sale, lease, license, contract, or any other type of agreement whereby the film is supplied for public exhibition.

" § 2. *Effective Date.* This Act shall become effective twelve months after its enactment.

" § 3. *Operation Prohibited.* It shall be unlawful for any motion picture theater to be operated in this State which is owned, controlled, managed, or operated, in whole or in part, by any producer or distributor of motion picture films or in which any such producer or distributor has any interest, direct or indirect legal or equitable, through stock ownership or otherwise.

" § 4. *Affidavit To Be Filed.* As a condition of the lawful operation of a motion picture theater in this State the person operating it shall file with the Secretary of State within thirty days after the date on which this Act becomes effective or after the date on which the operation of the theater is begun, whichever is the later, and annually thereafter on or before the fifteenth day of January an affidavit that such theater is not owned, controlled, managed, or operated, in whole or in part, by any producer or distributor of motion picture films, and that no such

producer or distributor has any interest, direct or indirect, legal or equitable, through stock ownership or otherwise, in such theater.

" § 5. *Civil Proceedings.* The District Courts of this State shall have jurisdiction to prevent and restrain violations of this Act; and it shall be the duty of the several State's Attorneys of the State in their respective Counties, under the direction of the Attorney General, to institute proceedings to prevent and restrain such violations. Such proceedings may be by way of petition, setting forth the case and praying that such violations shall be enjoined or otherwise prohibited. When the parties complained of shall have been duly notified, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such petition, and before final decree, the court may at any time make such temporary restraining order or prohibition as shall be deemed just in the premises. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned.

" § 6. *Criminal Penalties.* Every person who operates a motion picture theater in this State the operation of which is prohibited by Section 3, or who fails to file the affidavit as and when required by Section 4, or who knowingly makes any false statement in such affidavit, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding ten thousand dollars, or by imprisonment for not exceeding one year, or by both, in the discretion of the court. In the case of a corporation, the violation of this Act shall be deemed to be also that of the individual directors, officers or agents of such corporation who have authorized, ordered, done, or had knowledge of any of the Acts or omissions constituting in whole or in part such violation, and upon conviction thereof any such director, officer, or agent shall be punished by fine or imprisonment, or both, as in this Section provided.

" § 7. *Separability.* If any provision of this Act is declared unconstitutional, or the applicability thereof to any person or circumstances is held invalid, the validity of the remainder of the Act and the applicability of such provision to other persons and circumstances shall not be affected thereby.

"Approved March 15, 1937."

HIGHLIGHTS OF THE NORTH DAKOTA 'DIVORCE' DECISION

From the FINDINGS OF FACT AND CONCLUSIONS OF LAW

A producer and distributor which operates or is financially interested in the operation of theatres, and particularly a large chain of theatres, possesses power and influence inherent in the combination of production, distribution and exhibition. It has the power of making its affiliated theatres first-run theatres with respect to the pictures produced by it, and its bargaining power gives to its affiliated theatres an advantage over independent theatres in negotiating for the product of other producers. A producer-distributor interested in the operation of theatres also has advantages over independent theatres in bargaining for clearance and other matters relating to the rental or licensing of films. Its interest in its affiliated theatres constitutes a temptation to use such powers and advantages as it possesses to further its own interest and that of its affiliates, and the exercise by it of such powers can and does operate to the disadvantage of competing independent exhibitors.

When a producer establishes an affiliated theatre in a community in which an independent theatre is located, the affiliated theatre can and sometimes does deprive the independent theatre of all or many of the desirable pictures released by the major producers. Sometimes a producer-distributor intending to open a theatre in a locality where there is already an independent theatre will reserve the product of major producers in advance of opening such theatre. It has sometimes been necessary for an independent exhibitor, in order to obtain pictures from a major producer, to seek permission of his affiliated competitor. These practices, regarded by the independent exhibitors as unfair and prejudicial to them, have occurred in instances where the independent exhibitor had a theatre as large, modern, and well equipped as the affiliated theatre.

The combining of production, distribution and exhibition has a tendency toward monopoly, restraints of trade, and unfair practices, and tends to restrict the free and open market for motion pictures.

From THE DECISION

The vital and controlling question in these cases, as we see it, is whether the Act is violative of the due process clause of the Fourteenth Amendment in that it has no reasonable relation to the prevention of monopoly, restraints of trade, unfair competition, unfair trade practices, or the maintenance in North Dakota of a free and open market for motion picture films, in which market all exhibitors may compete on a substantially equal basis.

If, in the public interest, a legislature deems it necessary to mitigate the evils of competition between small chains and large chains, or to discourage the activities within the state by chains grown so large as to menace the public welfare, it may adopt measures to accomplish these ends. *Great Atlantic & Pacific Tea Co. v. Grosjean*, *supra*, p. 426-427.

While there is no evidence that the producers who have affiliated theatres have an agreement or understanding that none of their number shall enter the competitive territory in which another of them has theatres, they ap-

parently have refrained from competing with each other in the exhibition field.

A producer having affiliated theatres has the power to grant to its theatres the right to exhibit first run all pictures produced by it. It has the power to grant to its theatres greater clearance than to their competitors. Its bargaining power for the pictures of other producers which have affiliated theatres is greater than that of a competing independent exhibitor, because producers operating theatres must purchase pictures from each other, and each of such producers owns many theatres. A producer which owns theatres has the power to make it impossible for the independent exhibitor to procure films from it, and difficult to procure them from other major producers in case the producer-exhibitor desires those films for itself. There is evidence tending to show that producers with affiliated theatres have exercised the powers possessed by them for their own advantage and to the detriment of their independent competitors.

It is our opinion that the existence of unusual power to deal with competitors unfairly, when coupled with the opportunity and the temptation to use that power, is probably a sufficient basis for legislative action to prevent the possibility of its exercise. This must certainly be so where there is, in addition, evidence of past aggressions.

The Legislature of North Dakota apparently had before it all of the facts and circumstances which tended to show that the combining of production, distribution and exhibition of motion pictures created advantages which no independent exhibitor could possess, and placed those who had combined these three branches of the industry in a position to destroy or injure competition.

The Legislature also apparently had before it the facts which the producers contend indicate that, even if they have these advantages, they have not used them, and that the market for motion pictures is still virtually a free and open market. We think that the question of the necessity of a law to prevent the coming into existence in North Dakota of unfair competitive practices asserted to have occurred elsewhere and of restraints of trade in the business of exhibition of motion pictures was a matter for the Legislature to decide, and that its determination of this question, under the circumstances, is conclusive upon this Court.

Laws requiring the divorcement of certain classes of business are not a novelty in this country. Congress has prohibited carriers from transporting coal produced by companies in which the carrier has an interest. *United States v. Delaware & Hudson Co.*, 213 U. S. 366; *United States v. Lehigh Valley R. R. Co.*, 220 U. S. 257. Congress has exercised the power (delegated it to a commission) to require certain corporations engaged in interstate commerce to divorce themselves of stock in subsidiary corporations. *Federal Trade Commission v. Western Meat Co.*, 272 U. S. 554. The State of Mississippi, as already pointed out, enacted a law to prevent corporations engaged in manufacturing cotton-seed oil and meal from operation cotton gins. *Crescent Cotton Oil Co. v. Mississippi*, *supra* (257 U. S. 129). The State of Arkansas passed an act providing that corporations engaged in a combination or trust outside the State should not do business within the State. *Hammond Packing Co. v. Arkansas*, *supra*, (212 U. S. 322). These enactments have been sustained.

'LITTLE MISS BROADWAY' FAIR TEMPLE OFFERING*Rates ●●+ where Shirley is popular.*

Hollywood Preview

20th Century-Fox

70 Minutes

Shirley Temple, George Murphy, Jimmy Durante, Phyllis Brooks, Edna May Oliver, George Barbier, Edward Ellis, Jane Darwell, El Brendel, Donald Meek, Patricia Wilder, Claude Gillingwater

Directed by Irving Cummings

Shirley Temple is growing up. Apparently this fact has been overlooked by her producers, for in this latest vehicle the youngster is called upon to do all the cute little tricks she performed so capably in past years. The result is rather disastrous, for it makes a growing young girl appear babyish. Her several crying spells seem decidedly out of place, since her physical appearance indicates the age when youngsters grit their teeth and bear it, rather than give way to their emotions. These facts will be noted by

Shirley's fans and may cause some unfavorable comment. A slightly more mature vehicle should be used for the youngster's next appearance. Aside from making the spectator conscious of Miss Temple's age, *LITTLE MISS BROADWAY* provides fair entertainment. Shirley's tap-dancing is very good.

Shirley is an orphan adopted by Edward Ellis, the proprietor of an actors' hotel. Next door lives his landlady, cranky Edna May Oliver. When she attempts to evict Ellis because of non-payment of rent, her nephew, George Murphy, comes to his aid, due to his interest in Shirley and Phyllis Brooks, Ellis' pretty daughter. When Miss Oliver contrives to have Shirley sent back to the orphanage, Murphy fights her in court for control of his share of the estate. Declaring that he is anxious to back a show featuring the actor-residents of the hotel, the problem before the court becomes one of judging whether or not this is a sound business investment. A show is put on for the judge's perusal. Of course

it's a smash hit. Oliver relents and Murphy and Miss Brooks head for the marriage license bureau.

Murphy's dancing feet commensurate for his amateurish acting, which is rather surprising in view of his usual ability to get through a part quite nicely. Jimmy Durante's infectious comedy is still "colossal." Phyllis Brooks acquits herself neatly in a rather colorless role. Edward Ellis is always a lesson in natural, restrained acting. He is one of the few actors in Hollywood who can close a door without turning a handspring. Donald Meek, El Brendel and Patricia Wilder score in their comedy assignments.

Irving Cummings' direction is best in the musical sequences at the film's finish. The rest of his work seems strained and a bit jittery.

AD TIPS: Sell the musical features. Feature Shirley's dancing and singing.

HANNA (Hollywood).

'THE SHOPWORN ANGEL' FINE DRAMA; STRONG WOMEN'S PICTURE*Rates ●●+.*

Hollywood Preview

M-G-M

85 Minutes

Margaret Sullavan, James Stewart, Walter Pidgeon, Hattie McDaniel, Nat Pendleton, Alan Curtis, Sam Levene, Eleanor Lynn, Charles D. Brown

Directed by H. C. Potter

Paced by the superb performances of James Stewart and Margaret Sullavan, *SHOPWORN ANGEL* emerges as a poignant, oftentimes stirring drama. It is pre-eminently a women's picture, but it should touch a soft spot in the average male, as well. The version produced in 1929 served to shoot Gary Cooper into the star brackets and this one should do the

same for Stewart. His playing of the naive, love-struck soldier boy is deeply affecting. Word-of-mouth plugging should build the grosses on *ANGEL* as it plays down the line. Above average grosses generally should result.

Margaret Sullavan is a self-centered stage star who is loved by Walter Pidgeon, her manager. She meets James Stewart, an unsophisticated young soldier who is training near New York before going to war. Half-playfully, she falls into a romance with him and their association together changes her entire disposition. Pidgeon becomes jealous of her attentions to Stewart and Margaret realizes she actually loves Pidgeon. But Stewart begs her to marry him before he leaves for the front. Knowing it will make him

happy, she agrees. Stewart goes off strengthened by their union and blithely walks into the thick of the battle and death. Sullavan receives word of his passing during her number at a night club.

Miss Sullavan beautifully enacts the transition from the hard-boiled showgirl to the simple boy's sweetheart. She uses her haunting voice most effectively. Pidgeon scores in the sympathetic role of her faithful suitor. Hattie McDaniel provides the comic relief adequately.

H. C. Potter's direction is sensitive and fully utilizes the story's emotional values. The production is sloppy, however; unusual for M-G-M.

HANNA (Hollywood).

'LITTLE TOUGH GUY' HAS 'DEAD END' KIDS*Rates ●●+ in action houses.*

Hollywood Preview

Universal

85 Minutes

Robert Wilcox, Helen Parrish, Marjorie Main, Jackie Searl, Peggy Stewart, Helen MacKeller, Ed Pawley, Olin Howland, Pat C. Flick, Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley, Hally Chester, David Gorcey

Directed by Harold Young

Only the "Dead End" Kids save this from complete oblivion. Although the basic story idea is sound, the yarn is inclined to wander and often repeat itself. Too many angles of conflict tend to confuse the audience to the extent that the whole thing becomes uncon-

vincing. It lacks the punch of "Crime School." Where that picture clicked big, this should get above average grosses. But it will disappoint, so playing time should not be extended.

The plot concerns the disintegration of Billy Halop when circumstances force his family to move to the slums. Here he comes under the influence of the "Dead End" Kids and Jackie Searl, a spoiled youngster in search of thrills. They form a gang of petty criminals. A policeman shoots down one of them. Halop is saved from a similar fate by his sister, Helen Parrish, and with the other boys is sent to reform school. The film ends on an optimistic note as the audience is given to be-

lieve that the young criminals are reforming.

Billy Halop is again outstanding among the "Dead End" Kids. His work displays real depth. Bobby Jordan is missing from the group this time. Robert Wilcox has a colorless assignment. Marjorie Main tries hard with a badly written role. Jackie Searl carries off his far-fetched character competently.

Harold Young's direction fails to impart the punch one expects in this type of film, but the fault is attributable to the story.

AD TIPS: Sell the "Dead End" Kids and Marjorie Main as the gangster's mother in that picture. Call it the successor to "Crime School."

HANNA (Hollywood).

'ARMY GIRL' TOPNOTCH SHOW—CRAMMED WITH ACTION

Rates ●●● generally on its own.

Republic
89 Minutes

Madge Evans, Preston Foster, James Gleason, H. B. Warner, Neil Hamilton, Ralph Morgan, Ralph Byrd, Guinn Williams, Robert Warwick, Ruth Donnelly, Heather Angel, Billy Gilbert, Barbara Pepper, Allen Vincent, Paul Stanton, Dewey Robinson, Pepito
Directed by George Nicholls, Jr.

Here is the most ambitious film out of an independent studio in many years—and the most successful! Major in every respect, ARMY GIRL has the stuff of which big pictures are made. The action is sweeping and stirring. It thunders across the screen in a succession of jolting sequences that will have the most sated film fan sitting on the very edge of his seat. The action has been neatly blended with generous portions of romance, comedy and sentiment. The cast reads like a who's who of well-known and well-liked players, all of whom have their followers. Compositely, they make an imposing box-

office cast. ARMY GIRL should get good grosses everywhere. It is strong mass appeal fare and the word-of-mouth reaction will be extremely favorable.

Most of the action and thrills result from a test race between a unit of cavalry and a new tank, which is intended to prove the battle-worthiness of the two types of fighting. We do not remember anything moving quite so fast across the screen before. Horses spill, riders fall, but the horsemen ride, ride, ride through streams, down mountain sides, up hills, through flame and fury. And all the while, the lumber-tank rolls on and on, an irresistible force of modern invention that cannot be denied. Undoubtedly it sounds far less exciting than it is—for it is thrillingly staged.

The story has Preston Foster and his mechanic, James Gleason, arriving at an army camp with a new tank. By demonstrating the superiority of their machine to the old cavalry, they cause H. B. Warner to lose his post as commander. Foster assumes command. Warner's daughter, Madge Evans, makes a play for Foster. Neil Hamilton is his compe-

tition. When Warner and Gleason are killed by a tank, which had been tampered with by a resentful soldier, Foster must stand court martial. His rival Hamilton finally reveals the culprit and saves Foster for Madge's love.

The cast is splendid from top to bottom. Madge Evans is an appealing heroine. Foster, Gleason, Warner, Hamilton, Morgan, Warwick, Williams all handle their roles with more than average ability. They all impress with their sincerity. The riding is done by the boys of the 31st Division, U. S. C.—and they do their stuff like they mean it!

George Nicholls, Jr., directed with a sure and knowing hand. His material is always under complete control, and the manner in which he handled the big cast makes us wonder why more has not been heard of him in the past.

AD TIPS: Republic's advertising department has gotten out a lulu of a press sheet. It is crammed with exploitation material. Use it to the limit.

PIX.

'THE AMAZING DR. CLITTERHOUSE' EXCELLENT GANGSTER-COMEDY

Rates ●●● generally.

—————Hollywood Preview—————

Warner Brothers
85 Minutes

Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp, Gale Page, Henry O'Neill, John Litel, Thurston Hall, Maxie Rosenbloom, Bert Hanlon, Curt Bois, Ward Bond, Vladimir Sokoloff, Billy Wayne, Robert Homans, Irving Bacon
Directed by Anatole Litvak

THE AMAZING DR. CLITTERHOUSE looks like Big Boxoffice! It should have audience appeal right through from the class houses to the stix. Giving a new twist to the gangster film, it is bright, laugh-provoking fare with a wealth of entertainment value. Production and direction are top notch, as is the cast of reliable Warner players. Novelty of the story and its success as a stage play will sell this in the first runs. Word-of-mouth advertising will build it in the subsequents, while the

gangster angle and the Robinson name should mean top grosses in the action spots.

Robinson plays a prominent New York doctor, who, in order to write a book about crime, turns crook himself. He becomes involved with a gang headed by the town's ace fence, Claire Trevor. As he successfully pulls one job after another, he constantly diagnoses his own reactions, as well as those of his cohorts. In so doing he incurs the enmity of Humphrey Bogart, who succeeds in ascertaining Robinson's true identity. Bogart attempts to force the Doctor back into his criminal life, although he has completed his observations. Robinson is then forced to attempt the supreme crime—murder. This is his downfall. He is arrested, but in a tag finish—cleverly handled—is adjudged insane by a perplexed jury.

As Dr. Clitterhouse, Edward G. Robinson has one of the choicest roles of his career. By shrewdly subduing his natural manner-

isms the actor creates a forceful and convincing characterization. Claire Trevor, one of our favorite actresses, at last gets a juicy role in an A picture. That she acquits herself nobly is only to be expected after the distinctive work she has done in so many lesser films. Bogart is excellent as the jealous gangster, a type of part he does so excellently. Donald Crisp scores as the police inspector who ultimately discovers his good friend to be a long-sought criminal. Support is uniformly good, especially Allen Jenkins, whose comedy is always sure-fire.

Litvak moves his intriguing story smoothly with sustained interest and suspense. His handling of the murder and trial scenes are especially commendable.

AD TIPS: Feature Robinson in a new type of gangster story. Sell it as one of the most novel stories ever filmed. Action houses should co-feature Robinson and Bogart.

HANNA (Hollywood).

'GOLD MINE IN THE SKY' WEAK AUTRY

Rates ●● + on star's name.

—————Hollywood Preview—————

Republic
58 Minutes

Gene Autry, Smiley Burnette, Carol Hughes, J. L. Frank's "Golden West Cowboys," Craig Reynolds, Cupid Ainsworth, Le Roy Mason, Frankie Marvin, Robert Homans, Eddie Cher-kose, Ben Corbett, Milburn Morante, Jim Corey, George Guhl, Stafford Sisters
Directed by Joe Kane

Gene Autry's return to the screen after a lengthy absence assures this of a healthy boxoffice reception in the small towns. How-

ever, it is one of the popular western star's poorer efforts. There is entirely too much singing and not enough action, the story is uninteresting and jerkily told. Sets and production show painstaking care, but it will require better yarns than this to keep Autry in the top brackets.

When Carol Hughes' father dies, he states in his will that Autry be named executor of the estate and shall not turn over any money to her until she is married—and to a man who meets with Autry's approval. Carol, a spoiled young lady, resents this and sends to Chicago for Craig Reynolds, a small time

crook, who attempts to kill Autry. Eventually, Reynolds' true nature revealed and Miss Hughes is satisfied with the less sophisticated Autry.

Autry is okeh in top spot. Comedian Smiley Burnette gets his laughs. Miss Hughes is an attractive heroine. Supporting players arouse little enthusiasm.

Kane's direction is on a par with his script, so-so.

AD TIPS: Feature Autry's return to the screen.

HANNA (Hollywood).

'THE AFFAIRS OF ANNABEL' MILD COMEDY FOR DUALS

Rates •• for double featuring.

Hollywood Preview

RKO

75 Minutes

Jack Oakie, Lucille Ball, Ruth Donnelly, Bradley Page, Fritz Feld, Thurston Hall, Elisabeth Risdon, Granville Bates, James Burke, Lee Van Atta, Anthony Warde, Edward Marr, Leone Roberts

Directed by Ben Stoloff

This is a moderately diverting comedy, suitably entertaining for dual bills. Yarn is of the screwball variety, slow at the begin-

ning, but fairly well bolstered in its latter sequences with amusing gags and situations. It should provide good support for a drama or action film.

Yarn casts Oakie as a nutty press agent who constantly gets his company's number one star into complications through his publicity ideas. For one opus he sends her to jail, another picture comes along and she is farmed out as a maid. Here she becomes involved with kidnappers until rescued by Oakie in a tag finish.

Oakie, having lost considerable weight, is

in his familiar form again. Miss Ball is an accomplished comedienne—when her material is good. Ruth Donnelly is okey as the efficient secretary to producer Bradley Page. Thurston Hall neatly impersonates a slightly cracked inventor. Outstanding is Lee Van Atta as the adolescent admirer of Miss Ball.

Stoloff's direction meets the requirements of the script. It is undistinguished.

AD TIPS: Feature Oakie and plug Ball as a new comedienne.

HANNA (Hollywood).

'ON THE GREAT WHITE TRAIL' FAIR MOUNTIE MELLER

Rates •• — for action houses.

Grand National

60 Minutes

James Newill, Terry Walker, Robert Fraser, Richard Alexander, Richard Tucker, Robert Terry, Albert Gribbon, Walter McGrail, Philo McCullough, Charles King, Juan Duval, Vic Potel, Silver King, the dog star

Directed by Al Herman

Another in the "Renfrew of the Royal Mounted" series of action adventure films

based on Laurie York Erskine's "Renfrew" books. It's really the western formula transferred to the snow country with dog sleds substituted for horses and mounties and fur traders fighting it out instead of cowboys and outlaws. There is action aplenty with hero Renfrew solving a murder mystery out there in the wilderness and falling in love with the good-looking heroine, whose father is number one suspect in the crime solution.

First portion moves rather slowly, with Newill singing several ballads at Miss Terry

Walker. However, once the plot gets set and the villains get into action there is little time for anything other than the fist fights, dog-sled chases, shooting, and the solution of the crime.

Cast, with exception of heavies, who overact, all give creditable performances, including Silver King, educated police dog.

Director Al Herman sustained interest well.

Production up to average, but photography bad in spots.

PIX.

'MAN'S COUNTRY' JUST ANOTHER WESTERN

Rates •• for western houses.

Monogram

55 Minutes

Jack Randall, Walter Long, Marjorie Reynolds

Directed by Robert Hill

Routine hoss opera without any musical or singing embellishments. There is the usual

riding, shooting and a rough and tumble fight, in all of which hero Randall excels. Cast is okeh and outdoor scenery is unusually eye-filling. Photography and story also satisfactory, but there is nothing directorially or otherwise to make it anything other than just another western. It will satisfy.

Long plays two roles, good brother and bad brother. The law-breaking deeds of the bad one are blamed on the good one. Randall, ranger, straightens it all out and falls in love with Reynolds, daughter of the good brother.

PIX.

STRAIGHT - FROM - THE - SHOULDER

◦ ◦ ◦ ◦ That's how FILM BULLETIN Reviews come to you. Competent critics, who know Boxoffice Values, give you the facts and their opinions honestly and squarely. No punches are pulled for anyone!

PRODUCTION SECTION

JULY 16th, 1938

7

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

Three new films received the starting gun here since our last comment. None calls for unusual enthusiasm. With the exception of the Buck Jones western, all are utterly devoid of top draw names—a constant point of criticism with this lot. Studio has the resources of any other major, yet it constantly hampers its operations by failing to build and develop the type of popular player so necessary to sell its pictures. Granting the economical shrewdness of borrowing big players for its special attractions, this is of little help in the B bracket where a fair b.o. name or two would aid considerably. . . . Frank Capra washed up production on "You Can't Take It With You," and departed on a vacation before supervising the editing of the film. He certainly does a thorough job! . . . Recently contracted Lola Jensen is getting raves from studio execs. They say she's definitely starring material—but it all depends on how she's handled.

METRO-GOLDWYN-MAYER

Production is humming here with eight pictures currently shooting, practically all high bracket attractions. . . . Premiere of "Marie Antoinette" was a sellout and a big hit with honors evenly divided among Shearer, Van Dyke, Stromberg and Robert Morley who's getting raves for his magnificent portrayal of the Dauphin. Exploitation campaign is plenty lively since the studio still remembers the tragic results from its ultra-ultra dignified publicity on "Romeo and Juliet." . . . Realignment of production staff took place recently. Eddie Mannix will be in complete charge of producers and production. Sam Katz takes on supervision of physical operation of the lot, in addition to his present duties. Bernard Hyman will quit actual production activity upon completion of "The Great Waltz," and will henceforth function as advisor to the producer personnel. Hunt Stromberg's position remains unchanged. He will continue to operate as an independent production unit.

MONOGRAM

Only one picture operating at the moment — "The Circus Comes To Town," which elevates to stardom Marjorie Main, the very capable character actress, who since "Dead End" has become one of the most sought-after artists in Hollywood. . . . Several writers are busy on screenplays, which indicates definite increased activity for the very near future. . . . "Romance of the Limberlost" is getting a surprising number of first runs in key cities throughout the country. . . . George Weeks, general sales

manager of the company, declares that within the next year Monogram will establish its own studio. On his recent tour around the country, Weeks is reported to have closed many deals with theatres which were formerly closed to any thing but major product. This isn't difficult to understand in view of the fine pictures this company has been turning out since its reorganization. Where this outfit has avoided the pitfalls of the usual independent company is in returning to the basic formula of picture making for its policy—simple and human stories with a down-to-earth quality. Its an unbeatable formula, but few people in Hollywood know it.

PARAMOUNT

No slow-down in production is evident here. Nine pictures are currently filming, three having been started within the last two weeks. "The Arkansas Traveler" is the most impressive of the trio. It is Bob Burns' first starring vehicle and boasts a supporting cast of high calibre. . . . Moving up "Give Me A Sailor" and "Spawn of the North" into summer release spots apparently indicates that this company wants no recurrence of the exhibitor resentment caused a year ago. . . . Other than this, nothing of particular significance has taken place on this lot. Production and administrative affairs have been gliding along smoothly for quite some time now, and there is no reason to presume that the near future will see any radical change in this atmosphere.

REPUBLIC

Three features have started here within the past fourteen days, fair-looking stuff. One, an Autry western, has already been completed. . . . "Everything Happens to Us" is the first of a series of domestic stories starring the Gleason Family. . . . With Robert Livingston now in features, John Wayne replaces him in the next "Mesquiteers" picture, "Pals of the Saddle," which starts shortly.

RKO-RADIO

Although only four pictures are shooting at the moment, this is the strongest line-up RKO has had in months. . . . Each of the quartette looks like top flight boxoffice. . . . Otherwise there is nothing of any importance to report from this lot. The company's financial difficulties are still far from straightened out, which isn't much help to the production heads. Someone should tell the bankers that it is too much to expect the best work under such circumstances!

(Continued on next page)

Size-Ups

(Continued from page 7)

PROGRESSIVE

Ben Judell is back in town and although his next picture was skedded to start during the first half of July the outfit has been oddly silent during the past couple of weeks. . . . There are reports here that Judell is anxious to make a releasing deal somewhere, rather than tackle the job of distributing his pictures himself. At the moment this is being vehemently denied, but unless the company actually gets into production again soon indications are that such is Judell's plan.

20th CENTURY-FOX

This studio continues its smooth production policy with eight pictures shooting at the present time. "Suez" and "By the Dawn's Early Light" appear to be the most important ones. . . . The "Five of a Kind" troupe, which features the Dionne Quintuplets, has been in Canada for shots of the youngsters. The Quints will have considerable more footage in this than in any of their previous efforts. . . . "While New York Sleeps" is a Sol Wurtzel production, one of the few individual features he will turn out this season. His successful series films and the Jane Withers comedies will occupy most of his time in the future. . . . Newcomers Jean Rogers and Nancy Kelly are highly regarded here. Miss Rogers is playing two leads at the same time while Nancy gets her first important screen role in "Wooden Anchors" opposite Richard Greene.

UNITED ARTISTS

With the completion of Selznick's "The Young in Heart," U. A. has only two pictures shooting at present. . . . Edward Small was to have started "The Duke of West Point," but the unexpected illness of Jack Dunn halted production. The young actor is rapidly recovering and should be back on the job shortly. . . . Wanger has shelved "Personal History" and is substituting "The Illusionist." . . . Interesting angle of U. A.'s '38-'39 line-up is the play the company's program is making for the foreign trade. Casts are heavy on international favorites and most of the stories are of foreign origin. . . . Murray Silverstone is enroute to Hollywood from New York to persuade David Selznick to continue his U. A. releasing deal. The producer still has two pictures to deliver. . . . "Gone With the Wind" will be made in Technicolor, but we are still dubious about the

Shearer-Gable casting. The pair starts work in Metro's "Idiot's Delight," which precludes the possibility of putting the Mitchell story to work before early fall, if they are to appear in it. . . . Frankly, we feel that this delay on "Wind" is doing harm. The constant publicity is beginning to irritate the public to the extent that filmgoers will lose interest in the yarn by the time it is ready for release.

UNIVERSAL

There is a let-down in activity here, the first since Work took over the executive reigns. . . . A general pruning of dead wood is taking place in various departments. This is expected to embrace the acting division very shortly. . . . Buddy De Sylva is the first important producer to leave the lot. His contract was settled with a financial arrangement and rights to certain story properties. . . . "Reno" has been selected as Danielle Darrieux's next vehicle which may possibly be directed by Josef von Sternberg with Pasternak producing. . . . The rumors persist that Selznick and Whitney are anxious to buy into Universal, but are prevented by the London money interests who have made a considerable investment in the company. Confidential sources have J. Cheever Cowdin in London for the specific purpose of working out a deal with the moneybags which would hand U. to Whitney before September. The current production slack plus the fact that no pictures of importance are scheduled to start in the very near future, lend some credence to this report.

WARNERS

Eight films are rolling here, four having been started within the past two weeks. . . . "Blackwell's Island" gives newcomer John Garfield an important break and "Brother Rat" is another step up the ladder for Wayne Morris. . . . Several changes in the administrative department have taken place here recently, which may indicate a shake-up. Max Arnow left his talent hunting berth after differences with Hal Wallis. Joe Gilbin goes out after having been the studio business manager since Bill Koenig left to join Metro. . . . In response to exhibitor and audience pleas Dick Foran will be returned to outdoor roles, the first as top man in "Heart of the North," the technicolor feature now filming. . . . Ed. G. Robinson may still do Napoleon, since the studio has just purchased Ludwig's biography of the "Little Colonel."

"Your 'Studio Size-Ups' is the MOST VALUABLE production information I have ever read". . .

writes exhibitor H. C. R.

ACCURATE UNBIASED CONFIDENTIAL

Hollywood Editorial

By DAVID J. HANNA

HOLLYWOOD'S DECENT SIDE!

In its better moments Hollywood is an attractively sentimental place. The bulk of petty conversation inevitably turns to the good old days, when films were shot "on the cuff" and sets could be found in anyone's back yard for \$5 to \$25 a day, depending on the bargaining acumen of the company manager.

In view of the film city's high regard for its early days of struggle, it often has been criticized because so many of the industry's old timers are neglected in present day casting. A few years ago a campaign was started to give these players every available job. Little came of it, for at the time the picture business was riding high, returns were good, and since Hollywood's favorite indoor and outdoor sport consisted of spending money, there seemed no logical reason to hire a veteran film actor for **half the price** a New York or foreign importation would charge for the part.

Today, with the purse strings tightened and the Eastern moneybags hollering for more and more economy, Hollywood's producers are awakening to the fact that there's not only ability, but an extra bit of boxoffice to be found within the ranks of the alleged "has beens."

Indies have always followed the practice of employing, wherever possible, the old time players. Not only are the salaries more acceptable to the smaller companies, but the smaller budget producer knows that a cast with two or three old timers' names helps plenty in selling his product to the exhibitors and the public.

Monogram has been the most successful exponent of this policy, having brought back to the screen during the past year such favorites as Alice White, Betty Compson, Herbert Rawlinson, Antonio Moreno, Betty Blythe and Sally Blane. Jackie Cooper and Jean Parker hardly fall into the "vet" classification, yet these two young players were all but forgotten by filmdom's tycoons. Monogram gave Jackie the lead in "Boy of the Streets." The youngster has been working ever since, and next year will find him one of the busiest juveniles in Hollywood. As a result of her grand portrayal in "Romance of the Limberlost," Miss Parker is currently emoting with Bob Burns and Fay Bainter in "The Arkansas Traveler" at Paramount. Much will be seen of her in the future, too.

Charles Farrell is another "forgotten man," who is now headed for an impressive comeback. The actor dropped into obscurity a few years ago, and not until 20th Century-Fox hustled him out of his forced retirement for the role of Shirley Temple's father in "Lucky Penny" did anyone think of him as a possible addition to the thinning ranks of leading men. He is now heading the cast in Columbia's "Wings of Doom," following which he returns to 20th Century-Fox for another role.

Doris Kenyon has a part in "Girl's School;" Irene Rich is adding her charms to "That Certain Age;" Nancy Carroll and Arthur Lake will be seen in "There Goes My Heart;" Minna Gombell returns to the screen importantly cast in "The Great Waltz;" Peggy Shannon, whose titian beauty once rivalled Clara Bow's, is currently cast in "Blackwell's Island" at Warners, and Regis Toomey is making "Wings of the Navy" for the same studio.

Dolores Costello, Mary MacLaren, Aileen Pringle, Irving Pichel, Monte Blue, George Bancroft, Roscoe Ates, Reginald Denny, Jack Mulhall, Ralph Forbes, Marjorie Rambeau, Ivan Lebedoff are but a few of the stars of yesterday who are finding their services constantly in demand at all the studios.

It's good work, Hollywood! Keep it up. You can well be proud of this phase of your work!

CYCLING IN A CIRCLE

With all this talk of the whys and wherefores of poor pictures, it is odd that relatively few people here in Hollywood are aware that one of the most serious threats to the motion picture's position as the top entertainment medium of the world may be found in the cycles which comprise such an important phase of Hollywood's filmmaking. Exhibitors and the public have constantly deplored the film city's lack of imagination and ingenuity, yet producers persistently go about the job of imitating another man's work in the mistaken belief that the success of a certain type of film is the indication of a new trend and all future pictures should unhesitatingly follow the same pattern.

This line of reasoning is not so difficult to understand. The average Hollywood producer is actually not so incompetent as he is often made to seem, nor is he unusually shy of original ideas himself. But he is **afraid**—afraid to step out and try something new—afraid that a picture with a novel twist will flop. And when it flops, Mr. Producer flops, too. Yet, should one of his pictures come in on the tail end of a cycle and do a nosedive at the boxoffice, the producer may bask in the reasonable assurance that the blame will not rest on his shoulders. Sympathetic employers will shake their heads sadly, damn the exhibitors who didn't give the film a chance, and pass the whole episode off as just "picture business."

Here we have a vicious circle brought about solely by Hollywood's refusal to foster originality and creative ingenuity. Those in command lack the guts to stand behind their own ideas and imagination and are too prone to lean on the occasional burst of originality from a fellow producer. But their contracts are renewed, and that's the main thing.

The top men in Hollywood would do well to solidify their foundation by encouraging originality, rather than undermine it by placing a premium on duplication.

PRODUCTION RECORD

*In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.
All new product is on 1937-38 programs, unless otherwise noted.*

COLUMBIA

Sold 1937-38	Features	(41)	Completed	(26)	In Production	(4)
	Westerns	(22)	Completed	(15)	In Production	(1)
	Serials	(4)	Completed	(4)	In Production	(0)
Sold 1938-39	Features	(41)	Completed	(2)	In Production	(0)
	Westerns	(16)	Completed	(0)	In Production	(0)
	Serials	(4)	Completed	(0)	In Production	(0)

GIRLS' SCHOOL

Shooting started—July 5

Comedy

Cast: Anne Shirley, Nan Grey, Margaret Tallichet, Peggy Moran, Joan Tree, Bill Henry, Noah Beery, Jr., Cecil Cunningham, Marjorie Main, Ralph Bellamy, Doris Kenyon.

Directed by John Brahm

Produced by Sam Marx

Story: Concerns the romantic difficulties of a group of young girls in a boarding school.

* * *

JUVENILE COURT

Shooting started—July 7

Drama

Cast: Paul Kelly, Rita Hayworth, Frankie Darro, David Gorcey, Hally Chester, Don La Toure, Dick Selzer, Allan Ramsey, Johnny Tyrrell, Dick Curtis, Lee Shumway, Joe D. Stephani

Associate producer—Ralph Cohn

Directed by D. Ross Lederman

Executive producer—Irving Briskin

Story: Involves the efforts of Paul Kelly, a young lawyer, to clean up the slums, which have resulted in the disintegration of Rita Hayworth's brother into a convicted murderer. With the help of Rita and a group of youngsters, he ultimately accomplishes his purpose.

* * *

THE PHANTOM TRAIL

Shooting started—July 7

Western

Cast: BUCK JONES, Dorothy Fay, Hank Worden, Horace Murphy, Hank Mann, Bud Buster, Bob Terry, Walton Merrill, Ray Barcroft

Directed by Elmer Clifton

Produced by Monroe Shaff

Story: Unavailable; see next issue.

* * *

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
	The Lady Objects.....		Wings of Doom.....

7/2

7/2

RECENTLY COMPLETED

	You Can't Take it With You.....		Wild Bill Hickok (serial).....
	5/14		7/2
8/15	I Am the Law.....	8/15	The Gladiator.....
	6/4		6/4
	(Orig. Outside the Law)	7/21	Crime Takes a Holiday.....
			4/9
8/22	Phantom Gold.....	4/30	Call of the Rockies.....
	6/18		1/15
6/15	Holiday.....	6/30	Stage Coach Days.....
	3/12-26		3/26
4/18	Flight Into Nowhere.....	7/15	Pioneer Trail.....
	1/29		4/23
5/12	Law of the Plains.....		(Orig. Valley of Violence)
	2/26		
7/29	South of Arizona.....	5/5	The Main Event.....
	5/14		12/18
	(Orig. Singing Guns)	6/27	Highway Patrol.....
6/14	West of Cheyenne.....		4/9
	4/9		(Orig. State Patrol)
7/21	Reformatory.....		
	5/14		

COUNTS

Lola Jansen termed.

METRO-GOLDWYN-MAYER

Sold 1937-38	(44-52)	Completed	(40)	In Production	(1)
Sold 1938-39	(44-52)	Completed	(1)	In Production	(6)

THREE LOVES HAS NANCY

Shooting started—July 4

Comedy

Cast: ROBERT MONTGOMERY, JANET GAYNOR, Franchot Tone, Cora Witherspoon

Directed by Richard Thorpe

Produced by Norman Krasna

Story: Montgomery, a popular author, meets Janet Gaynor on a lecture tour in the South. Neither is very much impressed with the other, but Montgomery tells her to look him up if she ever goes to New York and needs help. Upon his return he finds her in his apartment. She is given a job as cook and falls in love with Franchot Tone, who shares the apartment with Montgomery. They decide to marry, but Montgomery attempts to stop it because Tone is a confirmed drunkard. He sends Gaynor back, and only then realizes he is in love with her. He follows her on the next train and tells her of his love.

To be released on '38-'39 program (tentative).

* * *

STABLEMATES

Shooting started—July 12

Drama

Cast: Wallace Beery, Mickey Rooney

Directed by Sam Wood

Produced by Harry Rapf

Story: Beery is a bum who hangs around a stable where Mickey Rooney is an exercise boy. Rooney's employer owes him money which he cannot pay, so Rooney asks for one of his horses. With Beery, he goes around from track to track and finally succeeds in entering the horse in a big race. At this time, Beery is threatened with the disclosure of certain facts in his past which caused him to be barred from active participation in racing. He leads Rooney to believe he doesn't like him, but Mickey discovers the truth and is able to clear Beery and, of course, their horse wins the all-important race.

To be released on '38-'39 program (tentative).

* * *

LISTEN DARLING

Comedy

Cast: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon, Alan Hale, Scotty Beckett, Cora Witherspoon

Directed by William Thiele

Produced by Jack Cummings

Story: Freddie Bartholomew's girl friend is Judy Garland, whose widowed mother, Mary Astor, is about to marry Alan Hale. The youngsters don't approve of the match, so persuade Miss Astor to make a trailer trip to Florida. Here they meet Walter Pidgeon. Bartholomew and Garland decide he is the right man and the rest of the action revolves around their attempts to land him for Mary.

To be released on '38-'39 program (tentative).

* * *

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
8/5	Too Hot to Handle.....		The Great Waltz.....
	5/14		5/21
	Boystown.....		Sweethearts.....
	6/4		7/2
	Rich Man, Poor Girl.....		
	7/2		

RECENTLY COMPLETED

8/5	The Chaser.....	6/18	Blockhead.....
			6/4
7/22	Love Finds Andy Hardy.....		(Orig. Meet the Missus)
	6/4		
6/24	Woman Against Woman.....	7/22	The Crowd Roars.....
	4/23		5/14
6/17	Lord Jeff.....		(Orig. Give and Take)
	3/26		
	Marie Antoinette.....	7/1	Port of Seven Seas.....
	1/15		1/1
6/3	Three Comrades.....	5/13	Hold That Kiss.....
	3/12		4/9
7/1	Shopworn Angel.....	6/3	The Tow Wife.....
	4/9		3/26
7/8	Fast Company.....	5/20	Swiss Miss.....
	6/4		1/1

STORY BUYS

"Vacation From Love," original by Patterson McNutt and Harlan Ware.

"Get a Horse," original by H. J. Mankiewicz and Albert Shelby Levine.

"Our Modern Daughters," novel by Katherine Brush.

CONTRACTS

Francis Wallace termed to writing contract.
Western singer Kenneth Stevens termed.

CASTING

Joan Crawford, Virginia Bruce, Eleanor Powell and Margaret Sullivan top lines in "Ziegfeld Girl."

MONOGRAM

Sold 1937-38	Features	(26)	Completed (23)	In Production (0)
	Westerns	(16)	Completed (15)	In Production (0)
Sold 1938-39	Features	(26)	Completed (1)	In Production (1)
	Westerns	(16)	Completed (0)	In Production (0)

THE CIRCUS COMES TO TOWN

Shooting started—July 7

Drama

Cast: Anne Nagel, Marjorie Main, Jack La Rue, Grant Richards, George Cleveland, Herbert Rawlinson, Rolfe Sedan, Betty Compson, Snowflake, Harry Harvey, Charlene Wyatt, Speed Hansen

Directed by Karl Brown

Produced by William Lackey

Story: Marjorie Main is the owner of a small circus, which is about to fold. To add to her troubles, her sister dies and her child comes to live with the circus. By accidentally setting fire to the old circus, the youngster brings Miss Main good luck as she collects the insurance and is able to start life anew. Years later the circus is the best in the country. The girl, Anne Nagel, and Grant Richards and Jack La Rue form the best aerial act in the world. Both men are in love with Anne. This causes complications, which are finally cleared when La Rue almost sacrifices his life to make his two partners happy.

To be released on '38-'39 program.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
5/29	The Marines Are Here.....4/23	5/13	Two Gun Justice.....3/20
6/22	Romance of the Limber-lost.....5/14	7/6	Barefoot Boy.....6/18
			Man's Country.....6/4

PARAMOUNT

Sold 1937-38	Features	(53)	Completed (47)	In Production (2)
	Westerns	(6)	Completed (6)	In Production (0)
Sold 1938-39	Features	(52)	Completed (3)	In Production (7)
	Westerns	(6)	Completed (2)	In Production (0)

THE ARKANSAS TRAVELER

Shooting started—July 2

Comedy-drama

Cast: BOB BURNS, Fay Bainter, Jean Parker, Irvin S. Cobb, John Beal, Dickie Moore

Directed by Alfred Santell

Produced by George Arthur

Story: Burns is an itinerant printer who wanders into a town where Fay Bainter is attempting to publish the local newspaper by herself. She is the mother of Jean Parker, who is in love with John Beal, son of the mayor, who opposes Bainter's paper. With the help of Burns, the youngsters get married and the political differences between Bainter and the mayor are straightened out.

To be released on '38-'39 program (tentative).

SONS OF THE LEGION

Shooting started—July 2

Comedy-drama

Cast: Donald O'Connor, Billy Cook, Billy Lee, Lynn Overman, Elizabeth Patterson, William Frawley, Evelyn Keyes, Tim Holt

Directed by James Hogan

Produced by General Office

Story: Lynn Overman is the father of three youngsters, Billy Cook, Billy Lee and an older girl Evelyn Keyes. The boys want to form a "Sons of the Legion" in their home town, but are prevented from so doing because Overman gruffly refuses to join the legion himself. It eventually is revealed that Overman was wrongly dishonorably discharged from the army and is naturally ineligible. His innocence is brought to light, he is reinstated, and the youngsters are finally able to form their organization.

To be released on '38-'39 program (tentative).

CAMPUS CONFESSIONS

Shooting started—July 3

Musical Comedy

Cast: Hank Luisetti, Betty Grable, Eleanor Whitney, Bill Henry, Roscoe Karns, Richard Denning, John Arledge

Directed by George Archainbaud

Produced by General Office

Story: Concerns the redemption of a wealthy young man, William Henry, who goes to college and immediately incurs the enmity of his fellow students, because of his high-handed ways. Under the influence of Hank Luisetti, the school's ace basketball player, Henry's disposition is changed and he wins the love of Betty Grable.

To be released on '38-'39 program (tentative).

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
11/25	Men With Wings.....5/14	10/14	If I Were King.....5/21
	Artists and Models.....5/21		Paris Honeymoon.....6/4
	Abroad.....5/21		Zaza.....7/2
	Touchdown, Army.....7/2		

RECENTLY COMPLETED

8/26	Spawn of the North.....3/26	10/28	The Mysterious Rider.....7/2
8/5	Give Me a Sailor.....4/9	9/9	In Old Mexico.....6/3
9/2	The Unholy Beebes.....4/9		(Orig. Return of the Fox)
	(Orig. Sing You Sinners)	8/12	The Texans.....2/26-3/26
6/24	Bar 20 Justice.....12/18		You and Me.....1/29
7/17	Prison Farm.....2/26	7/8	Pride of the West.....5/14
7/1	Tropic Holiday.....2/26		(Orig. Beneath Western Stars)
7/29	Booloo.....6/18	7/15	Professor, Beware.....12/4
8/19	Bulldog Drummond in Africa.....6/4		

CONTRACTS

Players Richard Denning, Marian Weldon, Stanley Morner termed.

Players John Howard and Dolores Casey optioned.

CASTING

Joel McCrea, male lead in "Union Pacific."

Harry Carey, featured role in "King of Alcatraz."

REPUBLIC

Sold 1937-38	Features	(30)	Completed (22)	In Production (2)
	Westerns	(24)	Completed (18)	In Production (0)
	Serials	(4)	Completed (3)	In Production (1)
Sold 1938-39	Features	(31)	Completed (0)	In Production (0)
	Westerns	(24)	Completed (0)	In Production (0)
	Serials	(4)	Completed (0)	In Production (0)

MAN FROM MUSIC MOUNTAIN

(Completed)

Shooting started—July 1

Western

Cast: GENE AUTRY, Smiley Burnette, Carol Hughes, Sally Payne, Eddie Cherkose, Earl Dwire, Ed Cassidy

Directed by Joe Kane

Produced by Charles E. Ford

Story: A ghost town is utilized by a group of city promoters to sell stock by leading people to believe that the town will be revived when a pipe line from Boulder Dam is passed through. Gene Autry attempts to prevent Carol Hughes and Sally Payne from becoming involved in the deal. He discovers a gold vein, which causes the government to really put a water line through the locale.

TENTH AVENUE KID

Shooting started—July 6

Drama

Cast: Beverly Roberts, Bruce Cabot, Phillip MacMahon, Ben Welden, Horace MacMahon

Directed by Bernard Vorheus

Produced by Harry Grey

Story: Bruce Cabot is a hard boiled police detective, who always breaks his cases, although he often resorts to unethical methods to accomplish his purpose. When a young boy, Phillip MacMahon becomes involved in a robbery, Cabot finds himself stumped. The kid is sent to a reformatory and later adopted by Cabot, who hopes to gain his confidence and thereby solve the robbery. Both soften; Cabot becomes understanding and Phillip ceases being a ruffian. The case is solved and Beverly Roberts, a newspaper gal, who has been exploiting Cabot's feats in her paper, marries him.

EVERYTHING HAPPENS TO US

Shooting started—July 11

Comedy

Cast: James, Lucille and Russell Gleason, Paul Harvey, Harry Davenport, William Blakewell

Directed by Gus Meins

Produced by James Gleason

Story: Jimmy Gleason is employed by an advertising agency. He firmly believes he can run the business better than his employer, so when the boss goes away for a couple of weeks, Gleason attempts to sell the company's next year's services to its best client. He takes him home to dinner, where his wife, Lucille, is rehearsing a little theatre group and son Russell is fooling with a new invention. Although the client almost goes nuts at the antics of the daffy family, Gleason sets the deal.

IN PRODUCTION

Dick Tracy Returns (serial).....6/18

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	A Dangerous Adventure.....6/18		Western Justice.....6/18
	(Orig. As You Are)		Come On, Leathernecks.....7/2
7/15	Army Girl.....5/14	6/13	Ladies in Distress.....1/15
6/8	Riders of the Black Hills.....5/14		(Orig. First Prize)
7/11	Durango Valley Riders.....4/23		Fighting Devil Dogs.....3/26
5/16	Gangs of New York.....4/9	5/11	Romance on the Run.....3/26

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STORY BUYS

"Texas in the Seventies," original by Estelle Dodds.
"Circuit Rider," original by Ben Field.

CASTING

Roy Rogers and Lynn Roberts leads in "The Return of Billy the Kid."

RKO-RADIO

Sold 1937-38 (51)	Completed (46)	In Production (2)
Sold 1938-39 (50)	Completed (2)	In Production (2)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to FB's production record a few weeks prior to release.

THE MAD MISS MANTON

Shooting started—July 8

Comedy

Cast: BARBARA STANWYCK, HENRY FONDA, Sam Levene, Frances Mercer, Vicki Lester, Whitney Bourne, Ann Evers, Eleanor Hansen, Catharine O'Quinn, Linda Terry, Paul Guilfoyle, William Corson, Penny Singleton, Hattie McDaniels

Directed by Leigh Jason

Produced by B. J. Wolfson

Story: Miss Stanwyck plays the role of a society girl who turns detective and becomes involved in a crime. Details not available.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Carefree	5/21-7/2	Gunga Din	7/2
Room Service	7/2		

RECENTLY COMPLETED

8/19 Smashing the Rackets	6/18-7/2	(Orig. Ground Crew)
5/13 Gun Law	6/18-7/2	7/8 Crime Ring
The Affairs of Annabel	6/18-7/2	6/17 Blonde Cheat
9/9 The Vagabond Kid	6/4-7/2	5/20 Blind Alibi
(Orig. Breaking the Ice)		6/3 Saint in New York
7/22 I'm From the City	6/4-7/2	4/8 This Marriage Business
7/15 Mother Carey's Chickens	5/14-7/2	5/28 Having Wonderful Time
7/29 Sky Giant	5/14-6/18	4/22 Go Chase Yourself
		6/24 Border G-Man

CONTRACTS

Director David Howard signed to new deal.
Actress Ann Evers termed.

CASTING

Henry Fonda borrowed from Walter Wanger for male lead in "The Mad Miss Manton."

20th CENTURY-FOX

Sold 1937-38 Features	(44-56)	Completed (49)	In Production (0)
Westerns	(4)	Completed (4)	In Production (0)
Sold 1938-39 Features	(44-56)	Completed (11)	In Production (8)

FIVE OF A KIND

Shooting started—June 30

Comedy-drama

Cast: DIONNE QUINTUPLETS, Jean Hersholt, Claire Trevor, Cesar Romero, Slim Summerville, John Qualen, Henry Wilcoxon, Inez Courtney, Jack Norton

Directed by Herbert L. Leeds

Produced by Sol M. Wurtzel

Story: Not available in detail, but is similar in development and treatment to earlier films featuring the Dionne Quintuplets. Hersholt is the kindly Dr. Defoe and John Qualen repeats his performance as the perplexed father.

To be released on '38-'39 program.

WOODEN ANCHORS

Shooting started—July 1

Drama

Cast: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, Slim Summerville, John Carradine, Robert Lowery, George E. Stone, Joan Valerie, Maxie Rosenbloom, J. Farrell MacDonald, Elisha Cook, Jr., Warren Hymer, Ward Bond

Directed by John Ford

Produced by Gene Markey

Story: Richard Green, a wealthy young man, joins the navy in war time and is assigned to a post in the "splinter fleet" on an unseaworthy vessel manned by George Bancroft and a crew of shiftless enlisted men. Green falls in love with Nancy Kelly, Bancroft's daughter. The captain objects, but when Greene is instrumental in engineering the destruction of a particularly offensive submarine, Bancroft changes his mind and willingly gives his daughter to Greene.

To be released on '38-'39 program.

BY THE DAWN'S EARLY LIGHT

Shooting started—July 7

Drama

Cast: WARNER BAXTER, ALICE FAYE, Charles Winninger, Keye Luke, Arthur Treacher, Willie Fung

Directed by Gregory Ratoff

Produced by Edward Kaufman

Story: Takes place in China, where Baxter, a broken-down newspaperman, and Alice Faye, a small town night club entertainer, are sheltered from the war by Charles Winninger, an American Consul. When, during one of the most desperate battles of the war, Winninger calmly saves a group of British friends, Baxter wires his story to the United States. It causes a sensation, the President himself intervenes and requests the authorities to remove Winninger and his friends from the danger area. The old Consul is rewarded with a better position, while Baxter and Miss Faye, who love each other, set sail for America together.

To be released on '38-'39 program.

WHILE NEW YORK SLEEPS

Shooting started—July 7

Comedy-mystery

Cast: Michael Whalen, Chick Chandler, Jean Rogers, Joan Woodbury, June Gale, Marc Lawrence, William Demarest, Edward Gargan, Minor Watson, Cliff Clark

Directed by H. Bruce Humberstone

Produced by Sol M. Wurtzel

Story: Michael Whalen is the star reporter of a newspaper, who is lured back from a vacation when a bond messenger is murdered. Whalen's sleuthing eventually involves his sweetheart, Jean Rogers, but after various hectic situations he not only proves her innocence, but discovers the real perpetrator of the crime.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Suez	5/14	Always in Trouble	6/18
Hold That Co-Ed	7/2	(Orig. Down to Earth)	
		Sport Series No. 2	7/2

RECENTLY COMPLETED

Mr. Moto's Last Warning	6/18	Gateway	5/21
(Orig. Mr. Moto in Egypt)		(Orig. Ellis Island)	
Straight, Place and Show	6/4	My Lucky Star	5/14
Safety in Numbers	7/2	Panamint's Bad Man	5/14-21
Meet the Girls	6/4	Speed to Burn	3/26
8/12 Meridian 7-1212	5/21	7/1 Always Goodbye	4/23
Just Around the Corner	5/14	6/11 One Wild Night	3/26
(Orig. Lucky Penny)		7/22 I'll Give a Million	4/23
Passport Husband	5/14		

CONTRACTS

John Russell termed.

Writers Kathryn Scola and Kenneth Earl optioned.

CASTING

Jean Rogers top femme role in "While New York Sleeps."
Leo Carrillo featured role in "Running Wild."

UNITED ARTISTS

GOLDWYN:	Sold for 1937-38 (5)	Completed (5)	In Production (0)
SELZNICK:	Sold for 1937-38 (4)	Completed (4)	In Production (0)
WANGER:	Sold for 1937-38 (5)	Completed (4)	In Production (0)
KORDA:	Sold for 1937-38 (5)	Completed (3)	In Production (0)
LONDON:	Sold for 1937-38 (7)	Completed (5)	In Production (0)
GOLDWYN:	Sold for 1938-39 (5)	Completed (0)	In Production (1)
SELZNICK:	Sold for 1938-39 (2)	Completed (0)	In Production (0)
WANGER:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
KORDA:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
SMALL:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
ROACH:	Sold for 1938-39 (8)	Completed (0)	In Production (1)

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
9/30 The Lady and the Cowboy	7/2	8/26 There Goes My Heart	6/18
(Goldwyn)		(Roach)	

RECENTLY COMPLETED

7/29 The Young in Heart	5/14	6/17 Blockade	2/26
(Selznick)		(Wanger)	
7/22 Algiers	2/26		
(Wanger)			

CONTRACTS

Alfred Hitchcock signed to direct "Titanic" for Selznick.

CASTING

Robert Armstrong to featured role in "There Goes My Heart" (Roach).

(Continued on next page)

(Continued from previous page)

Margaret Sullavan and Brian Ahearne top lines in "Robbery Under Arms" (Roach).

Joan Bennett and Fredric March leads in "Trade Winds" (Wanger).

UNIVERSAL

Sold 1937-38	Features	(40)	Completed (34)	In Production (1)
	Westerns	(10)	Completed (8)	In Production (0)
	Serials	(4)	Completed (4)	In Production (0)
Sold 1938-39	Features	(40)	Completed (1)	In Production (2)
	Westerns	(12)	Completed (0)	In Production (0)
	Serials	(4)	Completed (1)	In Production (0)

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
8/19	The Road to Reno.....6/18	Youth Takes a Fling.....7/2	
	That Certain Age.....7/2		

RECENTLY COMPLETED			
	Freshman Year 7/2	Red Barry (serial).....6/18	
	The Missing Guest.....6/18	Sinners in Paradise.....3/26	
6/15	State Prison.....6/4	Lady in the Morgue.....3/12	
6/17	Outlaw Express.....5/14	Western Trails.....4/9	
	(Orig. Pony Express Days)		

STORY BUYS

"Rio," by Neuglesco.

CONTRACTS

Dorothea Kent re-signed.
David Oliver optioned.

WARNER BROTHERS

Sold 1937-38	(60)	Completed (52)	In Production (2)
Sold 1938-39	(52)	Completed (11)	In Production (6)

BLACKWELL'S ISLAND

Drama

Shooting started—July 5

Cast: John Garfield, Rosemary Lane, Peggy Shannon, William Davidson, Wade Boteler, Jimmy O'Gatty, Raymond Bailey, Morgan Conway, Stanley Fields

Directed by William McGann

Produced by Bryan Foy

Story: John Garfield is an enterprising young newspaper reporter, who endeavors to bring to public attention the control gangster Stanley Fields holds over the city government. After various complications, he finally gets Fields sent to jail. Garfield discovers that the crook has taken over the prison and is running it as a racket. He contrives to get sent to jail, where he is ultimately instrumental in ending Fields' career.

BROTHER RAT

Shooting started—July 6

Comedy

Cast: Wayne Morris, Priscilla Lane, Jane Wyman, Jane Bryan, Ronald Reagan, Johnny Davis, Louise Beavers, Jessie Beasley, Henry O'Neil, Eddie Albert, William Tracey, Larry Williams, Olin Howland

Directed by William Keighley

Produced by Robert Lord

Story: From the play of the same name. Takes place in a boys' prep school, where the life and loves of the young students are portrayed.

To be released on '38-'39 program.

WINGS OF THE NAVY

Shooting started—July 9

Drama

Cast: George Brent, Olivia de Havilland, John Payne, Frank McHugh, John Ridgley, John Litel, Regis Toomey, Donald Briggs, Max Hoffman, Jr., John Gallaudet

Directed by Lloyd Bacon

Produced by Lou Edelman

Story: Company on location, synopsis unavailable; see next issue.

To be released on '38-'39 program.

HEART OF THE NORTH

Shooting started—July 11

Drama

Cast: Dick Foran, Gale Page, Patric Knowles, Allen Jenkins, Gloria Dickson, Anthony Averill, James Stephenson, Janet Chapman

Directed by Lewis Seiler

Produced by Bryan Foy

Story: Company on location, synopsis unavailable; see next issue.

To be released on '38-'39 program.

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
	Devil's Island 7/2	Head Over Heels.....6/18	
	The Sisters 6/18	Angels With Dirty Faces.....7/2	

RECENTLY COMPLETED			
	Unlawful 6/4	6/4	Little Miss Thoroughbred.....2/12
	Valley of the Giants.....5/14	8/20	Four's a Crowd.....3/26
	Broadway Musqueteers.....6/4	7/9	My Bill 4/9
	(Orig. Three Girls on B'way)		(Orig. In Every Woman's Life)
8/27	Women Courageous 5/14	5/21	Mystery House 11/6
	(Orig. Sister Act)		Garden of the Moon.....4/26
7/16	Racket Busters 5/14	6/25	White Banners 1/29
7/30	The Amazing Dr. Clitterhouse 3/12	9/3	Boy Meets Girl.....3/12
		6/11	Gold Diggers in Paris 1/29-2/26
8/6	Mr. Chump 3/26		Crime School 2/12
6/18	When Were You Born?.....3/12	5/28	Torchy Blane in Panama.....1/29
6/18	Cowboy From Brooklyn.....1/29	5/7	Penrod's Double Trouble.....12/18
5/14	Adventures of Robin Hood.....10/9	7/23	
5/21	Men Are Such Fools.....1/1		

STORY BUYS

"Life Begins at Reno," by anonymous.

CONTRACTS

Players Henry O'Neil and Margaret Lindssay, John Garfield, Pat O'Brien retied.

Director William McGann termed.

Writer Jerome Odlum termed.

SCOOPING THE DAILIES!

That's just what the FILM BULLETIN PRODUCTION SECTION has been doing right along. . . . "Inside Stuff" no other trade paper gets. . . . The real low-down on what is happening behind studio gates!

READ THE PRODUCTION SECTION

NOTES ABOUT FILMS AND FILM PEOPLE . . .

Gratis radio appearances of film celebrities are about through. First indication came when Campbell's Soup and Louella O. Parsons failed to agree on terms regarding their next season's pact for "Hollywood Hotel." Louella held out for a substantial salary hike in order to reimburse her guest artists, but the soup outfit turned both thumbs down. Only a few days ago NBC refused to broadcast the premiere of "Marie Antoinette" unless paid the regular contract rate for the time allowed. Hollywood is plenty huffed at the network's attitude, with the result that there will be an immediate tightening up on artists' gratis appearances on the air. In the future all studios will pay regular rates where premieres are concerned. 20th Century-Fox will pursue this policy when "Alexander's Ragtime Band" is aired on August 3rd.

Apparently Paramount is having accent trouble. After having paid George Rigaud, a French actor, \$2000 weekly for the past year, the studio recently failed to exercise its option. The actor never appeared in a picture and spent most of his time learning English. At option time his accent was still plenty thick, so studio execs decided to relinquish their expensive pupil. It is also said that the real reason Claudette Colbert replaced Isa Miranda in Par's "Zaza" was that the foreign gal's diction was alarmingly poor—sort of a glamorous Henry Armetta.

George Jessel, who has done everything and anything in Hollywood but act, will return to the screen as the star of a series of films to be made by the newly formed Standard Pictures Company. Jessel will play the role of a radio commentator. Here's a wish that this turns out to be more successful than some of Jessel's recent ventures, for certainly there must be a niche somewhere in Hollywood for the talent and good humor that has kept George Jessel in the limelight these many years.

Producer William Berke and director George Sherman, who have been piloting Republic's "Three Mesquiteers" series, have also been given the production reins on future Gene Autry westerns. This is a promotion for both. Charles E. Ford will continue as executive producer in charge of all outdoor pictures at the studio.

Akim Tamiroff, who has stolen virtually every film in which she has appeared, will finally get co-starring billing when Paramount starts production on "The World's Applause," in which the character actor will divide honors with George Raft. Harlan Thompson will produce. No director or supporting cast has been announced as yet.

Some of the Kay Francis' recent pictures looked as though the studio was deliberately making them poorly to cause Kay to break her contract. Now that she's

doing B's, the tide has turned and the studio feels it has unearthed a new Kay Francis. Negotiations were started to provide for a continuance of her pact, which expires in September, but at the moment the actress is nixing the proposition. That she may change her mind in the near future is not improbable.

Sally Rand, who is standing them up at the Paramount Theatre here, will make a picture in Hollywood before continuing on her tour. She will have the starring role in "Murder on Sunset Boulevard," which George Hirliman is producing at Grand National Studios. Louis Gasnier will direct. Miss Rand, minus bubbles and fans, will play a cafe entertainer.

The American Mother is to be glorified by MGM in a picture to be adapted from Myron Brinig's novel, "May Flavin," which the studio purchased this week. The screenplay will be written by Frances Marion, who returns shortly from her European vacation.

Stanley Morner, who recently secured a release from his Metro-Goldwyn-Mayer contract, has been given a term deal by Paramount. His name will be changed to Richard Stanley. His first role will be opposite Gail Patrick in "King of Alcatraz." Morner gained considerable attention when he sang the lead in a local production of "The Student Prince."

That Warners may film the life of Abraham Lincoln is regarded as highly probable on that lot. Studio executives are currently mulling over the idea of making it one of the most impressive films ever to be turned out by the Burbank plant. Walter Huston is the first to be mentioned for the part of Lincoln. It was he who played it some years ago.

Tommy Kelly, who hasn't been heard from since "Tom Sawyer," will play the title role in "Peck's Bad Boy at the Circus," which is to be the first of Sol Lesser's Peck's Bad Boy series for RKO release. Production starts the latter part of July, with Eddie Cline directing.

When Jean Arthur made her peace with Columbia a few months ago, the star was given the privilege of making one outside picture annually. The first will be "Water Gypsies," which will be produced by Hal Roach. It is based on the best selling novel by A. P. Herbert. Before her appearance in this, she reports to her home studio for the feminine lead in "Golden Boy." That picture incidently is still minus a leading man as the search for a new personality goes on.

Milton H. Feld, the 20th Century-Fox producer, moves over to Universal to become the executive assistant to Cliff Work and Matty Fain. Feld has been with Zanuck for the past two and a half years, before which he was director of theatre operations for the Publix circuit.

What the Newspaper Critics Say

THE RAGE OF PARIS

(Universal)

"... With Danielle Darrieux's vivid beauty and artistry, Henry Koster's deft direction and first-rate supporting players, the film becomes a refreshing and delightful entertainment... Boasts a magnificent new Hollywood star, but it is a definitely beguiling screen comedy in its own right..."

Barnes, N. Y. HERALD TRIBUNE

"... One of the more pleasant events of the current season... Moves at a lively farce pace into the better entertainment brackets."

Nugent, N. Y. TIMES

"... Enticing comedy... Douglas Fairbanks, Jr. gives one of his best performances..."

Winsten, N. Y. POST

"... A gay, brisk, nifty bit of alert nonsense in which old staples are given a fresh and new outing... Charming and delightful entertainment... The whole thing is done with considerable gusto, with every member of the cast turning in a first rate performance..."

Boehnel, N. Y. WORLD-TELEGRAM

SHOPWORN ANGEL

(M-G-M)

"... A moving and disturbing adventure in life and love... Miss Sullavan is superb as the shopworn angel... One of the summer's dramatic gems..."

Marsh, CLEVELAND PLAIN DEALER

"... Superb performances, expert direction and a touching and human story which has the courage to end up without that everlasting final happy clench... Definitely superior entertainment."

Boehnel, N. Y. WORLD-TELEGRAM

"... Heart-rending reels, offset by excellent comedy, winds up in a gripping climax..."

Thirer, N. Y. POST

"... Margaret Sullavan and James Stewart play the leading roles with splendid assurance and conviction..."

Barnes, N. Y. HERALD TRIBUNE

"... Moderately moving entertainment..."

B. R. C., N. Y. TIMES

"... A simple, compact story spun out to its last strand of rich sentiment through the medium of superb performances and wise directorial technique..."

Murdock, PHILA. LEDGER

LORD JEFF

(M-G-M)

"... In its own way it is a pretty fair entertainment, done with considerable slickness and in a sort of semi-documentary manner."

Boehnel, N. Y. WORLD-TELEGRAM

"... Sam Wood has pointed up the minor excitement of the script in his staging, and the production itself is goodlooking... Most of the action deals with various aspects of an education in seamanship..."

Barnes, N. Y. HERALD TRIBUNE

"... A good story and a fine cast of youngsters and adults that Metro-Goldwyn-Mayer has fused to make 'Lord Jeff' worthy of general attention..."

Carmody, WASH. EVENING STAR

"... A fresh, likable story of a British mercantile marine training school, and its elevating influence on a little snob... Story is not new, but the atmosphere and the background are fresh..."

A. B., PHILA. RECORD

HAVING WONDERFUL TIME

(RKO-Radio)

"... Some of the lines are sparkling, the characterizations are expertly drawn and the acting and direction are first-rate... Although not a film of the first importance, it is ably done and occasionally very funny..."

Boehnel, N. Y. WORLD-TELEGRAM

"... The acting of capable Ginger Rogers helps to make this screen version more than a Bronx rhapsody in a country setting... Should amuse you..."

R. W. D., N. Y. HERALD TRIBUNE

"... Can be recommended to all audiences and particularly to those who missed the play..."

Winsten, N. Y. POST

"... An amusing show... Smooth, well-tempered, gently satiric..."

Nugent, N. Y. TIMES

"... Seasonable though not exactly sensational..."

H. T. M., PHILA. LEDGER

ALWAYS GOODBYE

(20th Century-Fox)

"... Sentimentally sticky and maladroitness film... Ian Hunter and Lynn Bari are more involved in the sad, saccharine sections of the offering and they contribute steady performances, but not enough genuine dramatic excitement to give the film even momentary validity..."

Barnes, N. Y. HERALD TRIBUNE

"... Jumps unconcernedly from a bittersweet moment to out-and-out slapstick, then deserts a romantic vein for a sacrificial climax that does not bear much logic... Fair July fare as a romantic drama that doesn't try to get too serious, particularly for the Stanwyck followers..."

Pullen, CLEVELAND PLAIN DEALER

"... Miss Stanwyck is not at her best in the role of Margot, which she takes a bit mechanically in her stride... A pretty obvious assault on your tear ducts and hardly worth the talents of the players employed..."

E. H. S., PHILA. RECORD

"... The stars do the best they can, but they are hampered by too much and not-too-distinguished talk... Most fun comes from Cesar Romero..."

Wood, PHILA. LEDGER

TROPIC HOLIDAY

(Paramount)

"... Pretty thin and worn out stuff... Miss Raye, less raucous and boisterous than usual, does a neat enough job..."

Boehnel, N. Y. WORLD-TELEGRAM

"... For most of the time the show is aimless and tiresome... It takes Miss Raye to give the production a semblance of gayety... Some rather heavy-handed satire of past films..."

Barnes, N. Y. HERALD TRIBUNE

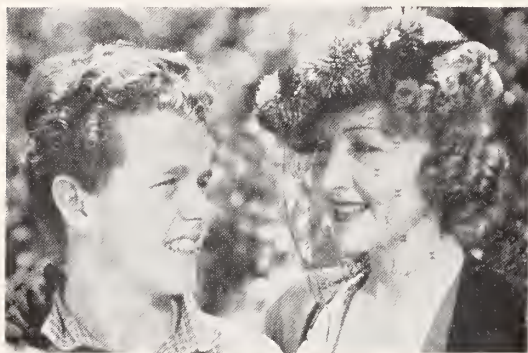
"... Witless and barren of imagination... Its music is fresh and softly beguiling..."

Pullen, CLEVELAND PLAIN DEALER

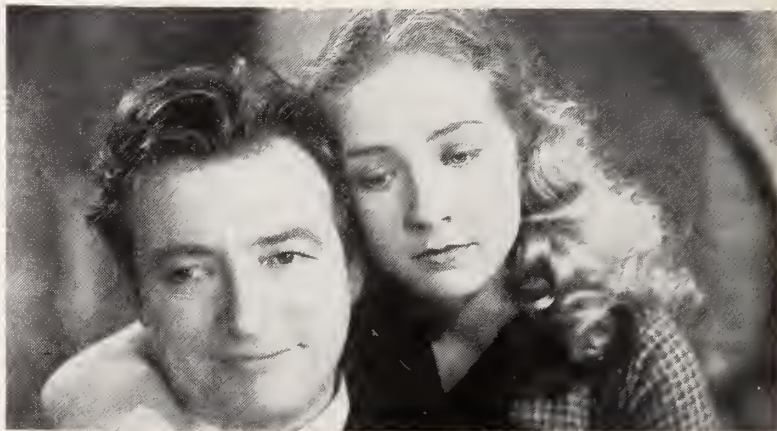
Previews

SCENES FROM . . . AND A FEW VITAL
FACTS ABOUT . . . THE NEW FILMS

BAREFOOT BOY . . . Monogram's big money picture of the 1937-38 season was 'Boy of the Streets.' For the coming '38-'39 film session, they are hoping to accomplish something on the same order with BAREFOOT BOY. Jackie Moran, the Huckleberry Finn of this year's 'Tom Sawyer,' is the lad who leads a gang of kids to the rescue of Ralph Morgan, wrongly accused of a bond theft. Marcia Mae Jones, Claire Windsor (remember?) and J. Farrell MacDonald are in the cast.

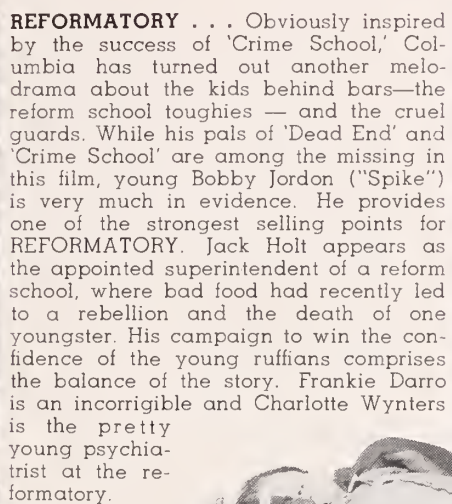


WHITE BANNERS . . . Lloyd C. Douglas, who gave literature and the screen 'Magnificent Obsession' and 'Green Light,' offers another sermon on Goodness in **WHITE BANNERS**, via Warner Brothers. A mother gives her baby son away to people who can give him the better things in life. In later years she takes a position as servant with the family, straightens out their tangled lives—and never reveals her identity to her boy. Fay Bainter, Claude Rains, Jackie Cooper and Bonita Granville play the leads.



THESE STILLS ARE SELECTED FOR THEIR
DESCRIPTIVE VALUE TO EXHIBITORS

THESE STILLS ARE SELECTED FOR THEIR
DESCRIPTIVE VALUE TO EXHIBITORS



YOUNG FUGITIVES . . . When a kindly old Civil War veteran, who is guardian of a \$50,000 trust fund, attempts to reform a small time gambler, things might be expected to happen. They do, too, when the young crook's cronies horn in and try to take the dough. The befriended youth's conscience and brawn thwarts their efforts. **YOUNG FUGITIVES** is by Universal. It features Harry Davenport, Robert Wilcox and Dorothea Kent.



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SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

HERMAN GLUCKMAN signed a new Republic franchise for this territory and New York for five years. . . . GENE AUTRY, the cow singer, was feted by the local Republicans last Thurs., day before he opened the Earle for p.a.'s. GEORGE FISHMAN handled the honors. However, Autry has muffed his opportunities here to make friends of future fans by visiting the local nite clubs, instead of the playgrounds and camps. . . . HARRY FRIED moved his offices from the Seville, B. M., to the Suburban, Ardmore. . . . GEORGE LESSY is reported to have purchased the Cedar from Father Mike. . . . JOHN BACHMAN was in town the other day to round his family and take them to his new Charlotte, S. C., home, where John is now Warner Bros. branch mgr. . . . HORLACHER staff picniced at Mohican Club Sunday. It's an annual affair and a swell one. . . . Columbia will move into its pretty new home in about ten days. . . . TED ABER, formerly with local Para. office, moved to Brooklyn office. He is brother of DOROTHY ABER, sec to JACK GREENBERG. . . . JIM CLARK is chairman of the Democratic Campaign Committee. . . . TOM LARK is carrying an arm in a sling. Broke it in a fall recently. . . . OKKIE NEUFELD and MISS PHILADELPHIA (CASE) have pifft! . . . DAVE DIETZ and JACK RIEGER were in town to arrange for filming the GALENTO-LEWIS scrap next Tues. . . . Activity is the keynote of the MILGRAM-SCHWARTZ-FELT Affiliated Circuit. The Walton closed down for four weeks, during which time the complete interior will be done over. The Adelphi, new spot on 52nd Street, is in its third week of construction. The Rialto is being renovated to the extent of \$50,000 and will reopen about Aug. 5th. . . . UMPTO meets Thurs. . . . HARRY LA VINE has been spinning like a top travelling around the Eastern Republic offices. . . . As we pound our type-writer, the dust literally flies. Our offices here are being completely renovated, the entire front of the building being torn out. As a matter of fact, gathering new for this pillar was comparatively simple. We merely sat still and looked out on bare Vine Street through a "window" the full size of our whole front wall. Delightful atmosphere to have carpenters, plasterers and bricklayers crawling over one's neck as one does one's duty by dear ole FB. If we're not completely nuts by this time—THAT is a miracle!

FROM BOSTON
By Bruce

It's here! The first television theatre in America has been opened in Boston in Television Hall by the Massachusetts Television Institute. The license authorizes the Institute to present daily evening sight and sound performances from seven to ten P.M. . . . FRED G. HINDS is back as manager of the Colonial Theatre in Pittsfield. FRED FRECHETTE, former manager, is going to start a string of refreshment stands. . . . Independent Exhibitors held a special meeting last Tuesday afternoon to discuss the production situation. Deals that have already been offered exhibits were analyzed and compared with last year's. A product survey, similar to the one taken last year, will be made shortly. All the exhibitors will be polled to arrive at the final result. The keynote of the meeting was the adoption of a policy of waiting before signing contracts in order to let the situation clarify. NATE YAMINS presided. . . . JOHN SCULLY has resigned as manager of Grand National Pictures and it is rumored that he will join ROY HEFFNER. HARRY ASHER is the new Grand National manager and will devote all his efforts in the interests of Grand National. . . . JOE COHEN is practicing his golf diligently these days in preparation for the MPTOA golf tournament which will be held in Connecticut on August 2nd. . . . Many of the exhibits are planning to attend the testimonial dinner to JUDGE DOOLEY on Monday, August 1st, in Providence and then try a bit of golf. . . . DUFFY LEWIS won on a 25,000 to 1 shot the other day and is sporting a brand new Pontiac. It all happened as a result of taking a chance at Suffolk Downs. No, not on the horses—just one of those raffles. What a lucky guy! . . . SHIRLEY TEMPLE has decided to pass up Boston in favor of Bermuda. . . . PANDO, the theater district's bootmaker, was held up and robbed of nine dollars the other night. PANDO believes in keeping his troubles to himself. . . . GEORGE KRASKA is still confident that "Moonlight Sonata" will play all Summer at the Fine Arts Theater. The Paderewski film is now in its eighth week. . . . SAM DAVIDSON is keeping his nose to the grindstone. He has recently acquired the distribution rights to First Division Pictures formerly handled by Grand National. . . . Boston may have several newsreel theaters before the current situation clears up. Trans-Lux is definitely opening up soon replacing the Hub. FRED E. LIEBERMAN is constructing a newsreel theater under the present Tremont Theater which will hold 300 people—and the policy of the Bijou Theater has not yet been announced. . . . HERB HIGGINS is doing alright with his new booking service for exhibitors recently adding the Lyric Theater, Kennebunkport, Maine, and the Park Theater in East Jaffrey, New Hampshire to his accounts. . . . There was a hitch in the reported sale of the Larcon Theater in Medford owned by GEORGE RAMSDELL. E. M. LOEW has been the interested party. . . . MORRIS POZZNER's daughter, JANICE, is going to be married Sunday afternoon, July 24th, to HAROLD SILBERSTEIN of Wausau, Wisconsin. . . . CHARLIE REPEC states that the Cinema Club will hold an outing somewhere on Saturday, July 16th. . . . It is said that a new theater is being planned for Mattapan.

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EXPLOITATION PICTURE

OF THE ISSUE

RACKET BUSTERS . . . A dynamite title and the dynamic gangster star—Humphrey Bogart—make this Warner melodrama-expose a cinch for the exhibitor who knows how to sell his merchandise. Inevitably, the public is bound to connect the title with the career of New York's racket-busting District Attorney Dewey and the shrewd advertiser, while not mentioning his name directly, will not deliberately avoid the inference. The story of **RACKET BUSTERS** concerns itself with the activities of Bogart, prize racketeer of New York. When he gains control, by strong arm methods, of the trucking business, Bogart encounters tough independent George Brent, who fights to keep his three trucks free of the gang's control. They soon drive him out of business. His wife about to give birth, Brent sees that he must "play ball" with the mobsters, but his wife leaves him when she learns of this. Eventually, he does fight back, breaks the hold of the racketeers, regains his wife's love.

Warner Bros. Picture

Cast: Humphrey Bogart, George Brent, Gloria Dickson,
Allen Jenkins, Walter Abel, Penny Singleton

Directed by Lloyd Bacon

Producer Sam Bischoff

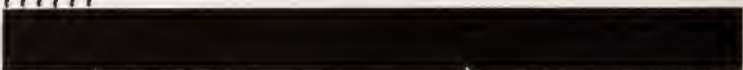
Screenplay by Robert Rossem and Leonardo Bercovici



Throughout America



exhibitors are turning to this paper for their trade news and views. From the standpoint of "reader interest," **FILM BULLETIN** has become the **Most Important Trade Paper in the United States**. The Advertiser who has something to sell to exhibitors and seeks the soundest medium by which to reach them will keep that in mind.



It's FILM BULLETIN

Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 15

JULY 30th. 1938

PRICE. 15 CENTS

IS THE GOVERNMENT SERIOUS ?

Almost with one voice, exhibitors are asking us, "Is the Government serious in its suit against the majors, or is this just 'another one of those things' that will drag endlessly through the courts and peter out ineffectually?"

Whether or not it attains its objective, you may rest assured that, at this stage, the Department of Justice is very serious, very sincere and very determined to loosen or break the grip on the industry held by the five big producer - distributor - exhibitors, namely Warner Brothers, Paramount, Loew's, RKO and 20th Century-Fox. In view of the announced policies of the Roosevelt administration and the years spent by Department agents investigating all phases of the industry, to assume anything else would be ridiculous.

For the past year we were informed on a score of occasions by authoritative persons that the Government was laying a solid foundation before instituting this suit. Frankly, we suspected long ago that the movie business would be the primary objective of President Roosevelt's monopoly-smashing campaign. It is a set-up!

Unfortunately, our industry does not have the good-will of a large portion of the American public. The onus of marital scandal has fallen often on the film colony. The average layman today resents the ostentatious disbursements of fabulous salaries to executives and players. Further, the incessant complaints by independents against certain trade

practices have gradually seeped through to the public, which is naturally sympathetic to the "little man," and has brought additional condemnation down upon the film companies.

Another factor, probably the most important one, that makes filmdom an easy mark for Government attack is the growing conviction among the public that Hollywood's product is deteriorating. Lately you often hear, "Why are there so many poor pictures for every good one these days?" With no sympathetic public interest in an industry and an absence of enthusiasm for its product, it becomes a wide target for all sorts of reforms, both good and bad.

In their unguarded and informal moments, some major film executives admit the need for stringent action to remove the abuses that are breaking down the entire industry. We believe that Uncle Sam will prove to be the right kind of a reformer.

What the New York Daily News has to say on the suit is interesting. We quote from an editorial in the July 22nd issue:

"Without attempting to prejudge the case, we'll say it looks like a good thing, for which the industry well may thank the Government after the agony is over.

"The Government's chief complaint is that the big movie companies control or own too many theatres, so that the movie fans — meaning between 85 and 90 million of us per week — have to take the big com-

(Continued on page 2)

DO YOUR SHARE!

Independent exhibitors are asked to contribute 10 cents per seat to the All-Industry Advertising Campaign.

It is a splendid idea to stimulate your business. Send your check immediately.

Read Editorial on Page 2

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

IS THE GOVERNMENT SERIOUS?

(Continued from front page)

panies' products or none at all in far too many cities and towns. This, the Government says, is bad for the industry.

"Such a condition would surely be bad for the newspaper industry. For example, suppose The News owned most of the newsstands in town, and could thus keep the bulk of the public from buying any paper but The News. High-minded and energetic as all of us on The News admit we are, there would be a terrific urge, if The News had such a monopoly on outlets for newspapers, to let things slip here and there in the shop. The result could hardly help being a paper inferior to the present product.

"The Government says this condition departed, long since from the movie industry, to a large degree. It claims that the big companies, though there are eight of them, really constitutes a trust which controls between 80% and 90% of all quality pictures produced in the United States.

"If that is true, it should go far toward explaining the movie industry's present sickness. Look (if you can bear to) at the punk pictures that habitually come out of Russia, Germany and Italy, where all art is under Government control. Art, we believe, must always be competitive; will suffer grievously whenever competition is killed, whether government or private industry does the killing.

"We hope this suit may bring out the right answers to all the complaints being aimed at the movies, still our greatest form of mass entertainment, though radio is creeping up on them.

"Do the majority of fans really like the double-feature idea (which we detest,) or have those polls on the subject been just a trifle phony? Do the producers, as claimed by many a disgruntled author, really discourage all original talent? Are the movie magnates as afraid of people who want to tell them how and how not to run their own affairs as they are said to be? Is Czar Hays an asset, or a liability?

And so on and so forth. The Government says this lawsuit is to be much more of a friendly and helpful investigation of the movie than a hostile prosecution for monopolistic practices. We hope the Government bears that thought in mind throughout the suit; and that the end result may be a rebirth of a form of mass entertainment which up to now has spread more happiness and enabled more people to escape temporarily from the boredom of everyday life than any other art ever did."

To which we add our hope.

MO WAX

A SUPERB IDEA!

Elsewhere in this issue is quoted an editorial from the New York Daily News, part of which bears repeating here:

"A form of mass entertainment which up to now has spread more happiness and enabled more people to escape temporarily from the boredom of every day life than any other art ever did."

That refers to Motion Pictures.

We recall hearing Senator Frank Harris of Pennsylvania tell a group of industry members, both theatre and film men, that they are "too close" to the business to appreciate the great humanitarian service they are performing in bringing film entertainment to millions of people. And the thought occurred to us then that the very neglect of the film and theatre man to appreciate that aspect of his business was responsible to some extent for the indifference with which the public has come to regard film entertainment.

Now, at last, a move has been organized within the industry to re-stimulate the public's consciousness of the glamour and enjoyment of Motion Pictures. A fund of one million dollars is being raised to convince the American public that "Movies Are Your Best Entertainment." Of this sum about six hundred thousand dollars will be spent for a newspaper campaign. Five thousand prizes, totaling one-quarter of a million dollars, will be awarded to the winners of a contest made available to all theatre patrons.

Of the one million dollar budget, one-half has been pledged by the distributors, one-quarter by the affiliated circuits. Independent exhibitors are asked to contribute the remaining one-quarter of a million dollars.

There is no compulsion here. As the plan is drawn at present, those who do not contribute stand to gain as much as those who do their share. The option is placed directly in the lap of the individual independent. We urge every independent reader of FILM BULLETIN to send a check on the basis of ten cents per seat to Frank C. Walker, Comerford Theatres, Scranton, Pennsylvania, or to this paper. The independents must do their part to make it a complete success.

Those sponsoring the drive estimate an increase in patronage throughout the country ranging from ten to twenty per cent. Let that be so. We see a greater benefit accruing indirectly to the entire industry. We see the industry itself stimulated—the producer more conscientiously to fulfill his artistic obligation to the public—the exhibitor more energetically to utilize his direct association with film patrons to make them more conscious of the beauty, the recreation, the relaxation, the pleasure and the education so nominally offered to millions of Americans in every worthwhile film. This is a superb idea!

RKO's POSITION ON 'GUNGA DIN'

June 30th, 1938

Mr. Ned Depinet
RKO Radio Pictures
RKO Bldg. Radio City
New York, N. Y.

Dear Mr. Depinet:

The Production Record in our July 2nd issue will carry some details on your picture GUNGA DIN and notes that it will be released on the 1938-39 program.

It is our impression that GUNGA DIN was announced on your 1936-37 and 1937-38 programs.

Kindly advise us if this is correct, and what disposition will be made of this picture in regard to holders of last year's and this year's contracts.

We would like to be prepared to answer any inquiries from our readers.

Very truly yours,
MO WAX,
Editor
mw;ld

OFFICE OF THE
VICE PRESIDENT

July 7, 1938

Mr. Mo Wax
Independent Exhibitors Film Bulletin
1239 Vine Street
Philadelphia, Pa.

Dear Mr. Wax:

Acknowledging your letter of June 30th, GUNGA DIN was announced on our 1936-37 program. It was not announced on our 1937-38 program. This picture was not released during the 1936-37 program nor will it be released during the next succeeding season of 1937-38. Therefore, GUNGA DIN will not be delivered to any holders of 1936-37 contracts, and the same is true for holders of 1937-38 contracts who haven't reason to expect it.

Very truly yours,
NED E. DEPINET

July 16th, 1938

Mr. Ned E. Depinet,
Vice President,
RKO Radio Pictures, Inc.
RKO Bldg. Radio City
New York, N. Y.

Dear Mr. Depinet:

Pursuant to your reply to our letter of June 30th concerning GUNGA DIN, we should appreciate this further information:

It has been brought to our attention by an exhibitor who inquired about the status of GUNGA DIN that VIVACIOUS LADY was also sold on the 1936-37 contract and was delivered to him very recently. He remarked that since this was done with VIVACIOUS LADY, why not with GUNGA DIN, which he claims played an important part in inducing him to sign for your 1936-37 product?

May we have your position on this?

Thank you and kindest regards.

Sincerely,
MO WAX,
Editor
mw;ld

OFFICE OF THE
VICE PRESIDENT

July 19, 1938

Mr. Mo Wax
Independent Exhibitors Film Bulletin
1239 Vine Street
Philadelphia, Pa.

Dear Mr. Wax:

Replying to your inquiry of the 16th, production of VIVACIOUS LADY with Ginger Rogers and James Stewart was started early in 1937 and actual photography of the film began in April, 1937. A few days thereafter, Mr. Stewart became so ill that production of the picture was stopped and shelved for many months until he recovered his health and we were able to match the available time of Miss Rogers and Mr. Stewart and again pick up production where it was stopped.

VIVACIOUS LADY was delivered under 1936-37 contracts, as it properly should have been.

With kind regards,
Sincerely,
NED E. DEPINET

'MARIE ANTOINETTE' GOOD FOR CLASS AND DE LUXE HOUSES ONLY*Rates ••• in deluxers; less elsewhere.*

Hollywood Preview

M-G-M

180 Minutes

Norma Shearer, Tyrone Power, John Barrymore, Robert Morley, Anita Louise, Joseph Schildkraut, Gladys George, Henry Stephenson, Cora Witherspoon, Barnett Parker, Reginald Gardiner, Henry Daniell, Leonard Penn, Albert Van Dekker, Alma Kruger, Joseph Calleja, George Meeker, Scotty Beckett, Marilyn Knowlden

Directed by W. S. Van Dyke

The most interesting aspect of the highly touted MARIE ANTOINETTE is to watch a couple of million dollars worth of film hinge on the performance and characterization of one man, Robert Morley, who until he was brought over from England by Hunt Stromberg had never been heard of in this country. Morley plays the unfortunate Louis XVI, an exacting role to which he imparts beautifully shaded qualities of warmth, feeling and sympathy, attributes which are sadly missing elsewhere in the picture. Morley alone imparts to this film the rare moments of greatness one expects from a production of such magnitude. The rest leaves one cold, being for the most part an intellectual treatise on

Marie Antoinette, devoid of any of the emotional appeal which is such a vital part of picture making. The actors resemble animated puppets responding only to the jerky manipulations of director Van Dyke. A disappointing picture, this will get good response in its first run engagements. After that, boxoffice results will be measured by the personal popularity of Shearer and Power. Word-of-mouth advertising will not be favorable.

The story begins with Marie Antoinette's marriage to Louis XVI and her arrival at the palace, where she immediately threatens the supremacy of Madame Du Barry (Gladys George). She falls in love with Tyrone Power, a Swedish nobleman. Just as her childless marriage is about to be annulled and Marie is planning to go away with Power, Louis XIV (John Barrymore) dies and his grandson becomes King. It is then he discovers he is capable of becoming a father. Power goes off to join Lafayette. Inspired by Joseph Schildkraut, a court dandy, who has lost favor with the Queen, unrest grows among the people. Marie is wrongly accused of buying an expensive necklace in times of hunger and poverty. The French revolution takes place and the royal family is taken prisoner. Power heads a plot to aid them escape, but they

are discovered and returned to prison. The King is sent to the guillotine and Miss Shearer gets a special execution all her own for the finish of the picture.

Although technically excellent, there is little else to Miss Shearer's "Antoinette." It is a cool and detached portrayal, frequently emotionless, and almost always devoid of sympathy. Power is unbelievable. John Barrymore's brief appearances are highlights. Joseph Schildkraut is a suave menace, but he could have gone without that silly make-up. Gladys George is unconvincing as the Du Barry. One of the few sympathetic performances is that given by Leonard Penn as the loyal guard, who enables the royal family to effect their ill-timed escape.

Van Dyke's direction is doubtless responsible for the chill in the picture, something that is difficult to understand in view of his previous work. Great credit, however, is due Cedric Gibbons, the art director, whose magnificent and authentic sets are both lovely and impressive.

AD TIPS: Sell the cast. It is Norma Shearer's first role in three years. Feature the spectacle.

HANNA (Hollywood).

'BOY MEETS GIRL' HILARIOUS COMEDY WITH CAGNEY AND O'BRIEN*Rates ••• + generally.*

Hollywood Preview

Warner Bros.

80 Minutes

James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy, Frank McHugh, Dick Foran, Bruce Lester, Ronald Reagan, Paul Clark, Penny Singleton, Dennie Moore, Harry Seymour, Bert Hanlon, James Stephenson

Directed by Lloyd Bacon

For some reason, Hollywood is never happier than when it is lampooning itself on the screen. Not since ONCE IN A LIFETIME has it done a better job than in BOY MEETS GIRL. Faithfully adapting their own play, Sam and Bella Spewack have turned out a fast and furious story, flavored with hearty slapstick situations and played to the hilt by Jimmy Cagney and Pat O'Brien. With one or two of the less amusing sequences deleted, this will emerge as a top flight boxoffice bet. The names of Cagney and O'Brien give it a hefty

turnstile boost. Word-of-mouth advertising will be favorable and profuse.

Cagney and O'Brien are a pair of daffy writers who, upon hearing of the approaching motherhood of waitress Marie Wilson, hit on an idea for a fading cowboy's next story. They get power of attorney to represent the child, but thoughtlessly let it elapse after he has become a stupendous success. Frank McHugh persuades the western star, Dick Foran, to propose to Susie, become the youngster's father and thus insure his own future. Cagney and O'Brien halt this affair by having a young English extra, Bruce Lester, rush to the microphone at a premiere and yell that he is the kid's father. The writers are promptly fired, but because O'Brien has an expensive wife, he persuades Cagney to cook up a plot to get their jobs back. The gag works, but the payoff comes when Marie will not allow her child to stay in the movies because she is going to England with Lester, with whom she has fallen in love.

Cagney has been served a delicious dish, in his first picture since he returned to WB—and he more than does justice by it. O'Brien is excellent, too. Marie Wilson imparts a delicacy and sympathy to the role of "Susie" which is both charming and captivating. Ralph Bellamy is a scream as the only "college bred" producer in the studio. It's a grand characterization, which will delight audiences almost as much as it did Hollywood's preview crowd. Frank McHugh and Dick Foran score as the likeable menaces. Bruce Lester will bear watching.

Lloyd Bacon's direction is punchy and fast moving. Some of the scenes are extremely long. That they remain constantly amusing is a credit to his directorial ability.

AD TIPS: Feature Cagney's return to Warners. Recall that this is from the funniest play in years. Call it the grandest burlesque on Hollywood since ONCE IN A LIFETIME.

HANNA (Hollywood).

'BULLDOG DRUMMOND IN AFRICA' BEST OF SERIES*Rates •• for action houses; dualler elsewhere.*

Hollywood Preview

Paramount

60 Minutes

John Howard, Heather Angel, H. B. Warner, J. Carrol Naish, Reginald Denny, E. E. Clive, Anthony Quinn, Michael Brooke, Mathew Boulton, Neil Fitzgerald

Directed by Louis King

With maximum concentration on action this turns out to be the best of the "Bulldog Drummond" series. Yarn is simple and straightforward, with no side plots or far

fetched complications to confuse the spectator. Production is inexpensive, but adequately meets requirements. Fans of the series will enjoy this one.

On the wedding eve of "Bulldog Drummond" (John Howard) and Heather Angel, Inspector Nielsen (H. B. Warner) is kidnapped and hustled off to Africa by J. Carrol Naish, a profiteer who is after the plans of a new code method adopted by the British government. Howard follows him, accompanied by his faithful butler E. E. Clive, Reginald Denny and Miss Angel. Against the wishes of Scot-

land Yard, Howard succeeds in rescuing Warner from his predicament.

Howard's performance is satisfactory. Miss Angel, called upon for a few screams now and then, handles them expertly. H. B. Warner is suave and sure as Nielsen. E. E. Clive and Reggie Denny hold up the comedy end.

Louis King's direction has the virtue of speed, suspense and good action. This megaphoner is ready for bigger things. His work ranks with the best of the bush league directors.

HANNA (Hollywood)

'LETTER OF INTRODUCTION' IS GRAND ENTERTAINMENT

Rates ●●● + generally.

Hollywood Preview

Universal
Minutes

Adolphe Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy, George Murphy, Rita Johnson, Ann Sheridan, Ernest Cossart, Frank Jenks, Eve Arden, Jonathon Hale, Constance Moore, Frances Robinson, Eleanor Hansen, Raymond Parker, Stanley Honiss, Walter Perry
Directed by John M. Stahl

Here is a big time picture—make no mistake about it! Universal spared nothing on this one and the production shows it. Offering a decided change in pace from the recent crop of Hollywood offerings, *LETTER OF INTRODUCTION* is the type of attraction which will win complete and wholehearted audience favor. The story is poignantly dramatic, heartwarming and believable, smartly studied with gay and witty comedy. It is like "Stage Door" in a way, but neither so theatrical nor cynical. It's human—this is the quality that will click with the filmgoers. Names like Bergen and McCarthy, Menjou, Leeds, Murphy assure this of big grosses in every type of house, with the possible exception of the action houses. Word-of-mouth advertising will be very favorable and reflect itself at the boxoffice. Exhibitors should go

to town in exploiting this one; the result will warrant the effort.

When the apartment house in which they reside takes fire, Andrea Leeds and Edgar Bergen rescue their most valued possessions. Bergen saves Charlie McCarthy and Andrea her precious letter of introduction to Adolphe Menjou, a stage and screen idol. Both are taken in by George Murphy, a struggling hoofer, who lives next door. Later Andrea meets Menjou and it is discovered that she is his daughter by a former marriage. As he is approaching fifty and wishes to keep his age secret from the public, their relationship is kept a secret. This causes complications in that Ann Sheridan breaks her engagement to the actor because of his seeming intimacy with Andrea. Murphy, who is in love with Andrea suspects that she is falling in love with Menjou. She temporarily overcomes this misunderstanding, but Murphy's suspicions lead him to follow her, and when he finds her breakfasting with Menjou, he storms out of the house and proposes to Rita Johnson, his dancing partner. To help Andrea, Menjou returns to the stage to play opposite her. On opening night, he gets drunk and ruins the play. As he leaves the theatre, he is run over by a taxi and dies shortly thereafter in the hospital before he can tell the reporters of his relationship to the girl. Rather than

cash in on his tragic death, Andrea refuses further offers and plans to return home. Murphy turns up again and the truth is revealed to him for the happy ending.

As the fading matinee idol Menjou is excellent. The role calls for a wide range of expression to which this capable actor imparts complete understanding and feeling. No better choice than Andrea Leeds could have been made for the part of the would-be-actress. Bergen and McCarthy are the comedy stars of the show. Shrewdly made an incidental rather than an integral, part of the story, the infectious humor of Charlie causes howls. Much of the footage is their's, but it doesn't seem to be enough. Bergen also uses another dummy, "Mortimer" by name. George Murphy convinces as the hoofer, as do Rita Johnson and Ann Sheridan in their respective assignments. Eve Arden is outstanding as a Broadway bit player.

Direction by John M. Stahl is of the highest order. He moves his story along fluidly and at a well sustained tempo. The sharp comedy and dramatic moments are exceptionally well brought out by his shrewd handling.

AD TIPS: Sell the stirring human interest story of a father who could not acknowledge his own daughter. Feature Bergen & McCarthy apart from the rest of the cast.

HANNA (Hollywood)

'GIVE ME A SAILOR' RAYE AND HOPE GRAND NEW TEAM

Rates ●●● generally.

Hollywood Preview

Paramount
80 Minutes

Martha Raye, Bob Hope, Betty Grable, Clarence Kolb, J. C. Nugent, Bonnie Jean Churchill, Nana Bryant
Directed by Elliott Nugent

Those (including this reviewer) who believed Martha Raye was a freak attraction riding the crest of the Swing craze will be agreeably surprised to note that in *GIVE ME A SAILOR* Martha comes into her own as a comedienne, a dramatic player and a glamour gal, as well as sentimental singer. Martha takes every advantage of this sure-fire role to deliver a performance that should launch her on a new wave of popularity. Paramount may take a bow, too, for the stroke of teaming her with Bob Hope; a swell combination. The story is light and unpretentious, fairly obvious from the beginning, but

so neatly embellished with gags and situations as to make it one sustained howl. The finish misses fire, but this isn't serious enough to warrant more than passing criticism. This should click to above average grosses in every locale. Small towns and family houses will love it.

Yarn is from one of the "Letty" stories, in which Charlotte Greenwood starred. It concerns the Ugly Duckling kitchen slavey, played by Martha. She is in love with Jack Whiting, the handsome brother of Bob Hope. Both the boys are infatuated with Betty Grable, Martha's pretty and selfish sister. In order to win Betty, Bob does a good job of selling Martha to Whiting. This hits a climax when Martha makes the headlines by winning a beautiful legs contest. With her newly acquired finery, she is seen by Whiting for the first time. He proposes, but the excitement doesn't come up to Martha's expectations. Just as they are about to be married

and Betty agrees to marry Bob, Martha realizes she is actually in love with Hope. They get together for the finale.

As Martha's sparring partner, Bob Hope does a great job. His unassuming delivery harmonizes perfectly with Raye's more blatant mannerisms. This role should go a long way toward establishing the genial Hope as one of filmdom's better comics. Betty Grable handles her unsympathetic role expertly. Jack Whiting does a noteworthy job. Nana Bryant stands out among the supporting players as the boys' somewhat daffy aunt.

Elliott Nugent shines with this type of picture, his cleverness as a playwright is strongly evident in his ability to build gag situations to a high pitch of hilarity.

AD TIPS: Feature Raye in a different type of role. Tie up your exploitation with the legs contest in the picture. Plug Hope and Grable.

HANNA (Hollywood).

'MEET THE GIRLS' THEY'RE DISAPPOINTING

Rates ●● — as dualler in nabs.

Hollywood Preview

20th Century-Fox
60 Minutes

June Lang, Lynn Bari, Robert Allen, Ruth Donnelly, Gene Lockhart, Erik Rhodes, Wally Vernon, Constance Romanoff, Jack Norton, Emmett Vogan, Paul McVey, Harlan Briggs
Directed by Eugene Forde

This is the first of 20th Century's new series introducing June Lang and Lynn Bari as the "Big Town Girls." Unfortunately the choice of story was an extremely poor one and it is not aided by the "smart" dialogue of pre-war vintage. Nor do the histrionic abilities of

Misses Lang and Bari arouse much enthusiasm. The latter is inclined to be unattractively plump and Miss Lang reads lines as though she were frightened to death. Lack of romantic interest is also a detriment. Subsequent films of this group will have to be better than this if the series is expected to catch on. *MEET THE GIRLS* will serve only as a filler in dual bill houses.

When June and Lynn are fired from their jobs as entertainers in a Honolulu cafe, June attempts to increase the family fortune, but loses their fares to America in a crap game. They are treated to dinner by Erik Rhodes, who tells them he is a famous jewel thief about to steal a valuable diamond belonging

to Ruth Donnelly, wife of hypochondriac Gene Lockhart. The gals ditch him, get aboard a boat bound for the mainland. The captain puts them to work. Rhodes is aboard and, true to his promise, steals the jewel. The girls become involved to the point that they must retrieve the diamond for Miss Donnelly, as well as smuggle it into the country for Rhodes. They manage to squirm out of the situation and garner \$5,000 reward to boot.

Supporting performances are generally poor, mostly overacted. This may be attributed to the efforts of director Eugene Forde to inject some life into an uninspired script.

HANNA (Hollywood)

(More Reviews on page 6)

'THE CROWD ROARS' ROBERT TAYLOR SCORES IN FIGHT FILM

Rates ••• generally.

—Hollywood Preview—

MGM

87 Minutes

Robert Taylor, Edward Arnold, Frank Morgan, Maureen O'Sullivan, William Gargan, Lionel Stander, Jane Wyman, Nat Pendleton, Charles D. Brown, Gene Reynolds, Donald Barry, Isabel Jewell, J. Farrell MacDonald

Directed by Richard Thorpe

This is a punch-packed and exciting fight picture, which definitely goes a long way to putting Bob Taylor in the list of two-listed male stars. Story by Thomas Lennon, George Bruce and George Oppenheimer is a pip, a shrewd blend of comedy, drama and action which gives the picture unlimited appeal. The femme filmgoers will like Taylor in this and the boxing angle will appeal to the male contingent. Grosses should be in the higher brackets generally.

Yarn opens with Gene Reynolds playing Taylor as a youngster, the son of shiftless Frank Morgan, whose wife is the breadwinner of the family. The kid earns some extra money by singing in pool halls. He meets William Gargan, light heavyweight champion of the world, who uses him in his vaudeville act. The youngster is successful,

but Morgan dissipates his earnings by drinking and gambling. Scene shifts to the present when Taylor is about to step into the boxing big time, only to discover that his opponent is Gargan on a comeback trek to earn some money for his wife and child. Taylor goes out to throw the fight but a misplaced punch knocks Gargan out and causes his death. Morgan has sold his son's contract to Edward Arnold, a big time gambler. Taylor attempts to leave the ring, but when no job comes his way he is forced to go thru with his obligation to Arnold. Nat Pendleton, another gambler, has his gang kidnap Arnold's daughter, Maureen O'Sullivan, whom Taylor loves, on the eve of a big fight. Taylor is ordered to take the count in the eighth, if Maureen is to be returned unharmed. Morgan who is held prisoner too, effects her release at the loss of his own life. She arrives at the garden in the nick of time, urges Taylor to make the eighth round a victory instead of defeat. Picture fades out on their wedding.

Acting honors go to Frank Morgan, who magnificently realizes the unsympathetic role of the father. Highlighted by a superb scene in which he receives the news of his wife's death this is one of the best roles Morgan

has had in many years. Taylor is splendid as are Edward Arnold and Maureen O'Sullivan. Brief, but compelling, are the scenes handled by William Gargan as Taylor's sponsor. His meeting with Taylor in the latter's dressing room is the most poignant touching scene of the film. Lionel Stander's comedy is amusing. Jane Wyman scores as a Southern belle. Nat Pendleton is effective in his familiar thug characterization. Gene Reynolds as the youthful Taylor rates as one of the most natural youngsters on the screen today. Isabel Jewell as Gargan's wife contributes her usual sterling performance.

Our opinion that Richard Thorpe is inclined to handle men better than women is confirmed in this. Where his "Man-Proof" and "Toy Wife" showed lack of confidence, this like, "Yellow Jack" and his handling of Robert Montgomery in "Night Must Fall," evidences sureness and confidence in the building of the story and the characterization of the predominately male cast. The fight scenes are particularly noteworthy for their suspense and action.

AD TIPS: Sell this as Taylor's finest two-listed romantic role. To avoid losing any femme trade—call it a great dramatic story.

HANNA (Hollywood)

'THE TEXANS' GOOD SPECTACLE, BUT STORY IS WEAK

Rates •• + generally.

—Hollywood Preview—

Paramount

90 Minutes

Joan Bennett, Randolph Scott, May Robson, Walter Brennan, Robert Cummings, Raymond Hatton, Robert Barrat, Harvey Stephens, Francis Ford, Bill Roberts

Directed by James Hogan

The action is sweeping. The photography is magnificent. The scenery and atmosphere superb. It is highlighted by one of the most thrilling stampedes through blistering fire ever recorded on celluloid. Yet THE TEXANS is not a powerful film. It is to the picture's detriment that all these elements constantly overshadow the story. The motivation for all that happens is not dramatic or stirring enough. The story tells of the persecution of the South after the Civil War, but after the first reel or two this is almost forgotten, with

o consequent loss of interest. Results on this will depend on the exhibitor's ability to sell it as a spectacle. It should score heavily away from the metropolitan sections.

When Joan Bennett attempts to smuggle guns through the tax inspectors to aid a fancied revolution against the North instigated by Maxmillian, Emperor of Mexico, she is aided by Randolph Scott, a Confederate soldier. Later he turns up at her ranch where she lives with grandmother, May Robson. Robert Barrat, a tax collector, arrives to announce that henceforth there will be a tax of \$1 a head on all cattle. Robson gets him drunk, while Bennett and Scott contrive to start the cattle for the Mexican border. Once across, she wants to march on to Mexico City, where her fiance Robert Cummings is supposedly conferring with Maxmillian. Scott succeeds in convincing her they should go instead to Abilene, where a new railroad will

ship their cattle to a good market. Remainder of the film concerns the arduous trail beset by hardships, but finally conquered by the valiant cattle men. Cummings returns with the news that Maxmillian has been deposed, and when he later joins the KKK, Bennett realizes she is really in love with Scott.

Neither Miss Bennett nor Randolph Scott appear at ease in their roles. Gary Cooper and a gal like Jean Arthur could have done wonders with a yarn like this. May Robson is grand as the intrepid old lady of the South. Walter Brennan's fine sense of the dramatic shines brightly at the funeral scene of his old pal, Francis Ford. Raymond Hatton's poker-faced comedy is relieving.

James Hogan's direction is exceptionally fine. His handling of the action sequences is of the highest order. It is to be regretted that he did not have a better script.

HANNA (Hollywood).

'GARDEN OF THE MOON' NOT MUCH

Rates •• -.

—Hollywood Preview—

Warner Bros.

90 Minutes

Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis, Melville Cooper, Isabel Jeans, Mabel Todd, Penny Singleton, Dick Purcell, Curt Bois, Granville Bates, Edward McWade, Larry Williams, Ray Mayer, Jerry Colonna, Joe Venuti, Jimmie Fidler

Directed by Busby Berkeley

This is a loud and unimaginative musical comedy. It combines the story idea of COCOANUT GROVE with the gags and situations of TWENTIETH CENTURY, the result being a decidedly feeble screenplay holding together some very noisy but unentertaining specialties. Grosses on this will depend solely on the draw of Pat O'Brien, only im-

portant name in the cast. Word-of-mouth reaction will not be favorable.

John Payne, a young orchestra leader, is summoned to the Coast to sub for Rudy Vallee in the GARDEN OF THE MOON, a night club operated by Pat O'Brien, a domineering, self-willed tyrant. From the beginning there is war between the two men. Margaret Lindsay falls in love with Payne and tries to keep things under control. O'Brien ruins Payne's chances to get on a commercial radio program. Lindsay seeing a chance to smooth things out, capitalizes on O'Brien's weakness for titles by palming off Curt Bois as a phony Maharajah. O'Brien's attitude changes, but the Maharajah causes Payne's band to click. Payne is again offered the radio job and accepts it. By staging a death scene, O'Brien succeeds in getting his signature to a 26-week contract. Payne's love for

Lindsay saves him from poking O'Brien in the nose.

O'Brien expertly plays the glib type of character he does so well. But it is misspent energy as far as this picture is concerned. Newcomer John Payne replaced Dick Powell as the band leader when the latter walked out on the assignment. Payne is by no means the "white hope" Warners had hoped for. Miss Lindsay is a wishy washy heroine. Johnnie Davis, Melville Cooper, Isabel Jeans and Penny Singleton make little headway in their brief roles. Curt Bois gets a few laughs, as do Granville Bates and Edward McWade as the proprietors of the hotel. The specialties are weak.

Berkeley's haste to keep things moving makes much of the dialogue unintelligible.

AD TIPS. Feature O'Brien.

HANNA (Hollywood).

(More Reviews on page 14)

PRODUCTION SECTION

JULY 30th, 1938

7

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

There are only two pictures shooting on this lot at the moment—"Girl's School" and "Not for Glory," one of Larry Darmour's Jack Holt action pictures for next season release. . . . With the possible exception of "That Woman's Here Again," sequel to "There's Always a Woman," nothing of any importance is scheduled to start in the very near future. . . . Columbia officials have all but abandoned the idea of finding a "Golden Boy" on the Coast and are preparing to launch a nation-wide search. This will postpone production on the Odets story until fall. Meanwhile the exploitation department will have plenty of time to plug the opus. . . . Frank Capra is back from his vacation and well into the job of supervising the cutting on "You Can't Take It With You." The inside raves on this picture are terrific. Capra continues to be Columbia's life saver. . . . Next Capra assignment will be the ticklish job of restoring Marlene Dietrich to boxoffice favor.

METRO-GOLDWYN-MAYER

Although no new productions have been started on this lot since our last comment, this outfit is back in stride. Releases are coming through on schedule—a radically different picture from its situation a few months back. . . . Of the seven pictures currently shooting, at least five can be rated in the "big time" bracket. "Stablemates" has Wallace Beery and Mickey Rooney, while "Listen Darling" has Bartholomew and Judy Garland. . . . A picture that is getting socko results here on the Coast is "Love Finds Andy Hardy," one of the Judge Hardy series. In its local first run it was billed above "Yellow Jack." We understand, though, that the film has been put into the high allocation group, which will cause plenty of ill feeling among customers, who didn't do so well with the first couple Hardy Family films. . . . Because of her hit appearance in "Algiers," Metro is refusing further loaning of Hedy Lamarr, although no immediate story is ready for her. Great hopes are held for her. The gal is getting plenty of plugging from the newspapers, but we doubt that she will make more than a passing mark on the American public—especially if the studio sticks to its present idea of making her a "glamour gal."

MONOGRAM

Things are humming here. Not so much in production perhaps, for this is one outfit which is well enough advanced in its assignments to permit a certain relaxation in that department. "Starlight Over Texas," Tex Ritter's first Monogram Western for the company's '38-'39 program, is the only picture shooting at the moment. It will be followed in rapid succession by a Jack Randall outdoor opus

and E. B. Derr's "Gang Bullets." Where most of Mono's recent activity has taken place is in the administrative circle, where an increase of \$2,500,000 in the company's production budget for the '38-'39 program was voted by the board of directors. The first pictures to benefit from this appropriation are "Gangster's Boy" (Jackie Cooper) and "Mr. Wong, Detective," which inaugurates the Boris Karloff series of four. . . . Another interesting plan being discussed in line with Monogram's rapid expansion program concerns possible production in England. The tentative outline of the idea calls for production of four features in England this year, two of which will probably star Cooper. It is said that Scott Dunlap may vacate his Hollywood berth to handle the production reins on these pictures if the scheme goes through. . . . The most interesting angle of the proposed deal is that it would put independent Monogram on the same plane with Metro and 20th Century-Fox, the only two Hollywood studios who are truly trying to make their quota pictures worthwhile features rather than just so much footage. By sending over its top producer and ace star, Monogram will create good will that can't be bought at any price. It's a shrewd move.

PARAMOUNT

This studio is well along in its '38-'39 program. . . . Five pictures were completed within the last two weeks, leaving only six before the cameras at the present time. . . . Par's line-up of releases for the next few weeks is one of the most promising of any of the major companies. . . . The '38-'39 program starts off with "Sing You Sinner," which gives Bing Crosby a decided change in story pattern; "Arkansas Traveler" (Bob Burns); the gridiron opus, "Touchdown, Army;" "If I Were King," and "Artists and Models Abroad" are a few of the coming releases, which from our vantage point of view look like winners. . . . This outfit is also giving the British set-up considerable attention. David Rose, who recently became head of Par's operations abroad, has sailed for England and will immediately put into operation plans whereby the company will handle its own product for the '39-'40 season. The forthcoming year's quota requirements will be handled by the usual indie producing outfits formed for that purpose. . . . Paramount, which hasn't been too interested in the fad for juve talent, is entering the moppet competition with three youngsters, Donald O'Connor, Billy Cook and Billy Lee. The trio will be seen in "Men With Wings" and "Sons of the Legion." In "Tom Sawyer, Detective," they will receive top billing. . . . "Give Me a Sailor" is the biggest boost Martha Raye has gotten since her first click.

(Continued on next page)

Size-Ups

(Continued from page 7)

REPUBLIC

"Pals of the Saddle" is the only new entry here, joining "Tenth Avenue Kid" and "Everything Happens to Us," which are on the home stretch. . . . A definite increase in activity is expected here shortly when Herb Yates gets into town. . . . "Army Girl," which was praised so highly in FB's issue of July 16, warranted a similar reaction on its Coast preview. Grainger is getting the picture some splendid dates. It tops the bill at the Chinese here in a couple of weeks. It's the biggest thing Rep has ever done by a long shot.

RKO-RADIO

Five pictures are filming here at the present time—two others were started and completed since our last issue. . . . "Mr. Doodle Takes Off" features Joe Penner and looks like the most important of the newcomers. The studio seems to be rushing this comic through one picture after another. Meanwhile, Milton Berle is permitted to remain idle at \$2,000 a week. RKO says it hasn't located a suitable story for Berle. . . . Ned Depinet announced RKO's '38-'39 program. From 40 to 48 features will be offered, plus six George O'Brien action films. Sol Lesser will contribute four, three of which will be Bobby Breen starrers. Herbert Wilcox, the British producer, will give RKO the release on "60 Glorious Years," the technicolor sequel to his "Victoria the Great." . . . Understand that a decided effort will be made to put George O'Brien back into the big time. A few years back O'Brien's outdoor pictures were booked into the top theatres of the country. Under the terms of his new RKO deal, one out of his six annual pictures for the next five years will be produced on an A budget with all the trimmings of the epic Westerns. . . . Meanwhile in New York this company's reorganization plans are finding the road plenty bumpy. Floyd Odum has dropped his option to buy the five million dollars worth of RKO stock held by RCA, so at the moment the business affairs of the company remain in a muddled condition. The regrettable phase is that this is all reflected in the product, which will continue to be generally poor until the backers and executives come forth with some workable program for the future.

PROGRESSIVE

"I Want a Divorce" is Ben Judell's next production. It will start filming the early part of August with Beverly Roberts in the feminine lead under the direction of Charles Lamont. Melville Shyer will produce. . . . Lon Young severed his affiliation with this outfit and has departed for a Grand Canyon vacation before making known his further plans. . . . Although Judell denied the report until the last moment, he has taken over the Sunset Blvd. studio formerly occupied by Maurice Conn and will headquarter there in the future. The studio is not a particularly large one, but is sufficient to handle this type of product.

20th CENTURY-FOX

With six pictures currently before the cameras, this studio is well into its commitments for the first quarter of the '38-'39 season. . . . Although no new productions have been started within the last 14 days, at least six will begin work before the first week of August. Among them are "Jesse James," a new "Mr. Moto" thriller, and "Charlie Chan in Honolulu," which brings back Warner Oland after his lengthy illness. . . . Ricardo Cortez, who has been on this lot for some time learning the mechanical details of directing, soon bows as the megaphoner of "Practical Joker." Cortez has also signed a pact which calls upon

him to either write or act as well. . . . "Monsieur Beaucaire," which this studio bought from Paramount at a price reported to be in the neighborhood of \$85,000, will be one of the specials on next season's schedule. Tyrone Power will star in the story which originally was a Rudolph Valentino vehicle. Nunnally Johnson is adapting.

UNIVERSAL

Although only moderately active at the moment, with three films shooting, this company is about to embark on the most extensive production schedule the lot has seen in many months. Cliff Work and his staff are readying production on 12 features and 2 serials, all of which will probably be completed within the ensuing three months. Six of the dozen features will be in the A classification. In lead-off position is Ken Goldsmith's production "The Storm," which will introduce Vincent Price to the screen heading a cast of strong male players including Charles Bickford, Barton McLane, Andy Devine and Frank Jenks. Nan Grey has the feminine lead. Harold Young directs. . . . Edward Grainger will shortly put into production the British settlement story, "The Sun Never Sets," for which studio executives are currently negotiating to borrow an important male name for the top role. . . . During the early weeks of September, Joe Pasternak will start work on "Rio," the Danielle Darrieux feature, in addition to "Three Smart Girls Grow Up" (Deanna Durbin). Another Pasternak feature will be a remake of "Destry Rides Again." . . . Other top pictures currently preparing are a John Stahl production and the recently purchased story on Roy Gardner, "I Stole a Million." . . . In the B division preparations are in full swing for "Newsboy's Home," "The Last Express," "The Comet," "Adams Enemy" and "Exposed." . . . "Swing That Cheer" will be the second of U's college series. Jackie Cooper will star in a Boy Scout serial, and Buster Crabbe will be seen in "Buck Rogers." . . . Work and Nate Blumberg have done a splendid job of putting this studio back on its feet. This product, handled properly, should go a long way toward restoring Universal to audience and exhibitor favor. . . . As to the purported deal between this company and the Whitney interests, no further report has been forthcoming. Oddly, though, no denial has been made by Universal. Should the report be unfounded, it most certainly behooves U's executives to come out and say so. For at a precarious time like this, when the organization is attempting to get on its feet, it needs all the atmosphere of stability and soundness it can muster.

WARNERS

Nine features are currently shooting on this lot, as Warner Brothers gets into the usual mid-summer heavy schedule. . . . "Curtain Call," which stars Kay Francis, was formerly "Comet Over Broadway," the yarn Bette Davis turned down. "Torchy Gets Her Man" is another film started within the past two weeks. . . . Much excitement here over the offers to Douglas Corrigan, the transatlantic stunt flier. Studio **really** wanted to use him in "Dawn Patrol," but because Corrigan wanted \$100,000, execs said no dice. . . . This is one Hollywood spot really determined to build a super exploitation department. Latest acquisition is George Hurrell, one of the film city's ace photographers, who will do portraits of Warner personalities. . . . "Four Daughters," the Fannie Hurst yarn which stars the Lane Sisters and Claude Rains, is getting hurrahs from sneak previewers. . . . Interesting angle on "The Sisters" is that San Francisco is protesting the filming of a contemplated earthquake sequence for the picture. The Chamber of Commerce apparently fears that it will affect the tourist trade expected for the '39 fair!

Hollywood Editorial

By DAVID J. HANNA

ROBIN HOOD vs MARCO POLO

One of the greatest boxoffice successes of the year, if not the greatest, is ROBIN HOOD. Throughout the country, reports from class and deluxe houses, from city neighborhoods and rural locations, from the cheapest action spots, tell conclusively that the Warner production is at or very near the top of the season's grossers.

THE ADVENTURES OF MARCO POLO, Sam Goldwyn's contribution to the year's adventure program, met with far less success. While neither Mr. Goldwyn nor most exhibitors apparently lost money on the film, it failed to hit the "big money" class.

Both ROBIN HOOD and MARCO POLO were "big" productions, in the sense that both were made on high budgets. Both had stories of the same type, each concerning the adventures of a famous character beloved by readers of fiction. If there was any advantage in cast, it rested with POLO. Gary Cooper, at least prior to the general release of the Warner picture, rated higher than Errol Flynn as an attraction. ROBIN HOOD was in technicolor; MARCO POLO was not. But it was our personal reaction (concurred in by many critics) that the tints not only did not embellish the entertainment, but actually obscured some of the dash and action of the Sherwood Forest tale.

Why, then, since these two films were virtually on a par as to external qualities, was ROBIN HOOD received with such enthusiasm and MARCO POLO so tepidly.

The screen play for POLO was placed in the usually capable hands of Robert E. Sherwood, one of our foremost playwrights. Mr. Sherwood was handed what was obviously intended to be the story of a dar-

ing, foolhardy, adventuresome character. It was to have been one of those rip-roaring yarns of reckless exploit and dangerous love.

Sherwood has specialized in stage comedies dealing with clever, if unimportant, people. His dialogue is usually brittle and smart. He apparently believed that it would not be amiss to dilute the unrestrained action called for by the story with some smatterings of light stuff.

So the writer missed his cue! He dragged in a bit of ill-timed bedroom farce involving Cooper, Binnie Barnes and Alan Hale. With so tremendously effective a villain as Basil Rathbone patiently waiting off-screen, the dynamic Mr. Polo was forced to sit around in a lady's boudoir and look silly while she made passes at him.

Not so with ROBIN HOOD. There was the realization of every man's, woman's and child's adventure hero. With hardly a moment's cessation, the Robber of the Rich and Giver to the Poor was battling against seemingly insurmountable odds, stealing one reckless kiss from his fair lady, or plotting some daring new escapade. In brief, ROBIN HOOD was simple, unadulterated heroic adventure.

It has long been a failing of producers and writers in Hollywood to endeavor to strike a happy formula of "universal appeal" in every film. Too often they ruin a sound plot by dragging in extraneous sub-plots having no bearing on the central theme. Too many screen writers become convinced of the universality of their own tastes and standards. They seem to forget that, for all their veneer, even they can be enormously entertained by a ROBIN HOOD, with all its fairy tale fabrication.

PRODUCTION RECORD

*In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.
All new product is on 1937-38 programs, unless otherwise noted.*

COLUMBIA

Sold 1937-38	Features (41)	Completed (29)	In Production (1)
	Westerns (22)	Completed (16)	In Production (0)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (21)	Completed (2)	In Production (1)
	Westerns (16)	Completed (0)	In Production (0)
	Serials (4)	Completed (0)	In Production (0)

NOT FOR GLORY

Shooting started—July 21

Drama

Cast: Jack Holt, Beverly Roberts, Noah Beery, Jr., Helen Jerome Eddy, Barbara Pepper, Russell Simpson, Vic Potel, John Qualen, Paul Everton, Harry Woods, Arthur Aylesworth, Tommy Bupp, Claire Du Brey

Directed by Lewis Collins

Produced by Larry Darmour

Story: Jack Holt, noted New York physician, goes into the backwoods for a vacation. While hunting, he accidentally shoots a young boy. This arouses the antagonism of the ignorant natives. He succeeds in saving the boy's life. When the court fines him a hundred dollars for practicing without a license, Holt has himself appointed health commissioner of the locale. With his own money he sets about the task of educating the people. When he is instrumental in saving many lives during a typhoid epidemic, he gains their respect and returns to New York, leaving a capable doctor behind to replace the quack who had hitherto administered to the people.

To be released on '38-'39 program.

THE PHANTOM TRAIL

Other details—issue July 16

Story: Many carloads of cattle disappear and Buck Jones, a railroad inspector, is sent to investigate the case. He discovers the man responsible for the thefts to be Stanley Blystone, an apparently honest banker. Dorothy Fay carries the romantic assignment.

IN PRODUCTION		
Release Date	Details in Issue	
	Girl's School	7/16

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
4/30	Call of the Rockies.....1/15	7/15	Pioneer Trail (Orig. Valley of Violence).....4/23
	Crime Takes a Holiday.....4/9	7/21	Reformatory (Orig. Orphans of the Law).....5/14
4/18	Flight Into Nowhere.....1/29	7/28	South of Arizona (Orig. Singing Guns).....5/14
8/15	Gladiator, The 6/4	6/20	Stage Coach Days.....3/26
6/27	Highway Patrol (Orig. State Patrol).....4/9	6/30	West of Cheyenne.....4/9
6/15	Holiday 3/12-26		West of Santa Fe.....7/2
8/25	I Am the Law (Orig. Outside the Law).....6/4		Wild Bill Hickok (serial).....6/4
	Juvenile Court.....7/16		Wings of Doom.....7/2
5/12	Lady Objects, The.....7/2		You Can't Take it With You.....5/14
8/22	Law of the Plains.....2/26		
	Phantom Gold 6/18		

STORY BUYS

"Power To Burn," original by Sidney Harmon and Don Tothoroh.

CONTRACTS

Writer Walter Wise termed.

GRAND NATIONAL

Sold 1937-38	Features (43)	Completed (15)	In Production (0)
	Westerns (22)	Completed (6)	In Production (0)
FINE ARTS			
Sold 1938-39	Features (18)	Completed (0)	In Production (1)
	Westerns (8)	Completed (0)	In Production (0)

SHADOWS OVER CHINA

(Fine Arts)

Shooting started—July 18

Drama

Cast: James Dunn, Ralph Morgan, Linda Gray, Robert Barrat, Paul Sutton, Edward Woods, Edwin Mordant, Chester Gan, Victor Wong, Edward Keane, Billy Bevan, Wm. Haade, Richard Loo, Victor Young

Directed by Charles Lamont

Produced by Unassigned

Story: Linda Grey is entrusted with an amulet, the bearer of which is to be given access to a fund of five million dollars held in trust by the Chinese consul in San Francisco for the purpose of buying ammunition and supplies for the Nanking government. Thwarted in her efforts to obtain the Russian passport necessary to leave Shanghai, Linda presents her problem to Ralph Morgan, who suggests that she marry, James Dunn, a young newspaper photographer, thereby giving her American citizenship. Despite the interferences of Paul Sutton, a Japanese, the pair accomplish their mission and Dunn has no trouble at all in convincing Linda that their "temporary" marriage should become permanent.

To be released on '38-'39 program.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/17	Held for Ransom High Command	7/1	I Married a Spy
		8/12	Utah Trail, The

METRO-GOLDWYN-MAYER

Sold 1937-38 (44-52)	Completed (41)	In Production (2)
Sold 1938-39 (44-52)	Completed (1)	In Production (6)

NOTE: All Product Generally released prior to September 2nd will be on '37-'38 program. All after September 2nd will be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
	Boystown 6/18		Stablemates 7/16
	Great Waltz, The 5/21	8/12	Sweethearts 7/2
	Listen Darling 7/16		Three Loves Has Nancy.....7/16
8/12	Rich Man, Poor Girl (Orig. It's Now or Never).....7/2		Too Hot to Handle.....5/14

RECENTLY COMPLETED

	Blockhead 6/17	6/17	Lord Jeff 3/26
	(Orig. Meet the Missus).....6/18		Marie Antoinette 1/15
7/29	Chaser, The 6/18	7/15	Shopworn Angel 4/9
8/5	Crowd Roars, The (Orig. Give and Take).....5/14	6/3	Three Comrades 3/12
7/8	Fast Company 6/4	6/10	Toy Wife, The 3/26
5/13	Hold That Kiss 4/9	6/24	Woman Against Woman (Orig. Enemy Territory).....4/23
7/22	Love Finds Andy Hardy.....6/4		

STORY BUYS

Gene Fowler's "Earl of Chicago" bought from Selznick.

CASTING

Jose Iturbi famed pianist spotted in "Sweethearts."
Spencer Tracy to "Earl of Chicago."

MONOGRAM

Sold 1937-38	Features (26)	Completed (23)	In Production (0)
	Westerns (16)	Completed (16)	In Production (0)
Sold 1938-39	Features (26)	Completed (2)	In Production (0)
	Westerns (16)	Completed (0)	In Production (1)

STARLIGHT OVER TEXAS

Shooting started—July 20

Western

Cast: **TEX RITTER, Carmen La Roux, Salvatore Damino, Rosa Turick, Karl Hackett, Bob Terry, Charles King**

Directed by Al Herman Produced by Edward Finney
Story: Tex Ritter is in the vicinity of a stage coach robbery, which takes place along the Mexican border. It is believed that the bandits are Mexicans, but Ritter, working in conjunction with Mexican officials, reveals them to be American crooks. Carmen La Roux, the Mexican governor's daughter, handles the romantic interest.

To be released on '38-'39 program.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/3	Barefoot Boy.....6/18	6/8	Marines Are Here, The.....4/23
8/24	Circus Comes to Town, The.....7/16	6/22	Romance of the Limberlost.....5/14
7/6	Man's Country.....6/4	4/30	Two Gun Justice.....3/20

PARAMOUNT

Sold 1937-38	Features (53)	Completed (48)	In Production (0)
	Westerns (6)	Completed (6)	In Production (0)
Sold 1938-39	Features (52)	Completed (6)	In Production (6)
	Westerns (6)	Completed (3)	In Production (0)

SILVER TRAIL PATROL

(Completed)

Shooting started—July 12

Western

Cast: **William Boyd, George Hayes, Russell Hayden, Charlotte Wyn- ters, Jane Clayton, Robert Fiske, Claudia Smith, Catheryne Sheldon, Maurice Cass, Anthony Nace, Alphonse Ethier, Ken- neth Harlan**

Directed by Lesley Selander Produced by Harry Sherman
Story: Kenneth Harlan, well-to-do ranch owner, decides to sell out and move his family to more civilized Sacramento. Maurice Cass purchases his property, but en route waylays the party, kills Harlan and steals the money. William Boyd is delegated to investigate the case which climaxes many crimes which have taken place on the Silver Trail Highway. By posing as a tenderfoot, Boyd and his associates, Hayes and Hayden, are successful in disclosing Cass to be the perpetrator of the crimes.

To be released on '38-'39 program.

KING OF ALCATRAZ

Shooting started—July 14

Drama

Cast: **Gail Patrick, Lloyd Nolan, J. Carrol Naish, Harry Carey, Robert Preston, Anthony Quinn, Porter Hall, Virginia Dabney, Dorothy Howe, Richard Denning, John Hart, Phillip Warren**

Directed by Robert Florey Produced by Jeff Lazarus
Story: Lloyd Nolan and Robert Preston are radio operators aboard a ship. They are disciplined by their superiors when they use the radio to battle over a girl. J. Carrol Naish, a notorious gangster, is aboard with some of his men, effecting an escape from Alcatraz. He takes over the ship, but the bravery of Preston, Nolan and nurse Gail Patrick save the day for the passengers and crew. Preston is killed.

To be released on '38-'39 program.

ESCAPE FROM YESTERDAY

Shooting started—July 15

Drama

Cast: **Akim Tamiroff, Frances Farmer, Lief Ericson, Lynne Overman, Vladamir Sokoloff**

Directed by Alfred E. Green Produced by Jeff Lazarus
Story: Akim Tamiroff, a Russian, comes to this country and engages in a profit- able highjacking business. Because of his son, Lief Ericson, he eventually meets his downfall. Frances Farmer is the romantic interest.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
9/23	Arkansas Traveler.....7/16		Sons of the Legion.....7/16
	Paris Honeymoon.....6/4		Zaza.....7/2

RECENTLY COMPLETED

11/25	Artists and Models	10/28	Mysterious Rider, The.....7/2
	Abroad.....5/21	7/8	Pride of the West (Orig. Beneath Western Stars).....5/14
6/24	Bar 20 Justice.....12/18	6/17	Prison Farm.....2/26
7/2	Boo-oo.....6/18	7/29	Professor, Beware.....12/4
8/19	Bulldog Drummond in Africa.....6/4	9/2	Sing You Sinners.....4/9
9/30	Campus Confessions.....7/16	8/26	Spawn of the North.....3/26
8/5	Give Me a Sailor.....4/23	8/12	Texans, The.....2/26-3/26
10/14	If I Were King.....5/21	7/1	Tropic Holiday.....2/26
9/9	In Old Mexico (Orig. Return of the Fox).....5/21		Touchdown, Army.....7/2
10/30	Men With Wings.....5/14	6/3	You and Me.....1/29

STORY BUYS

"Two Time Loser," original by Arthur Sheekman.

CONTRACTS

Players Dorothy Wright and Gwen Kenyon optioned.

Writer Beatrice Jones to term ticket.

Actress Judith Barrett termed.

Mary Boland and Charles Ruggles to two picture deal.

CASTING

Martha Raye and Bob Hope top positions in "Never Say Die."

Irene Hervey spotted in "Say It In French" (prep.)

Jack Benny star spot in "Man About Town" (Nov.)

REPUBLIC

Sold 1937-38	Features (30)	Completed (22)	In Production (2)
	Westerns (16)	Completed (14)	In Production (0)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (31)	Completed (0)	In Production (0)
	Westerns (24)	Completed (0)	In Production (1)
	Serials (4)	Completed (0)	In Production (0)

PALS OF THE SADDLE

Shooting started—July 13

Western

Cast: **John Wayne, Ray Corrigan, Max Terhune, Doreen McKay, Yakima Canutt, Art Dillard, Edwin Gafney**

Directed by George Sherman Produced by William Berke

Story: The Three Mesquiteers are returning to their ranch after having sold some horses, when John Wayne rescues McKay from a runaway horse. It is revealed that she is a government agent tracking down a ring of conspirators, who are smuggling poison gas into the country. The boys help her and eventually track down the gang.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
	Everything Happens to Us.....7/16		Tenth Avenue Kid.....7/16

RECENTLY COMPLETED

A Dangerous Adventure (Orig. As You Are).....6/18	Gangs of New York.....4/9
Army Girl.....5/14	Ladies in Distress (Orig. First Prize).....1/15
Come On, Leathernecks.....7/2	Man From Mountain Music.....7/16
Dick Tracy Returns (serial).....6/18	Riders of the Black Hills.....5/14
Durango Valley Riders.....4/23	Romance on the Run.....3/26
Fighting Devil Dogs.....3/26	Western Justice.....6/18

RKO-RADIO

Sold 1937-38	Features (51)	Completed (47)	In Production (3)
Sold 1938-39	Features (40-48)	Completed (2)	In Production (2)
	Westerns (6)	Completed (0)	In Production (0)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to EB's production record a few weeks prior to release.

FUGITIVES FOR A NIGHT

(Completed)

Comedy-mystery

Cast: **Frank Albertson, Allan Lane, Eleanor Lynn, Russell Hucks, Bradley Page, Adrienne Ames, Bradley Page, Jonathan Hale**

Directed by Leslie Goodwins Produced by Lou Lutsy

Story: Frank Albertson is handy man to Allan Lane, an important motion picture star. Albertson nurtures acting ambitions, but his girl friend, Eleanor Lynn, wants him to go into business. When Frank becomes involved in the murder of the studio head, Russell Hicks, he is thoroughly disillusioned by the whole affair and with the movies—so comes around to Eleanor's point of view and to her great delight buys a hamburger stand.

MR. DOODLE KICKS OFF

Shooting started—July 9

Comedy

Cast: **Joe Penner, June Travis, Richard Lane, Billy Gilbert, Ben Alexander, Alan Bruce, William Davidson, George Irving, Pierre Watkins**

Directed by Leslie Goodwins Produced by Robert Sisk

Story: Joe Penner has been unable to make even the scrup football team, to the disappointment of his father, alumnus of the university and former football hero. When Penner's father offers the college a sizeable endowment if Penner is made a football player, college heads confer with June Travis, whom Joe loves. He reports for practice and it is discovered he has queer nervous reflexes which cause him to kick powerfully when inspired by the tune of "Pop Goes the Weasel." A series of trick plays are built around this oddity and Penner becomes the No. 1 player of the season. It goes to his head, which results in a split between himself and Miss Travis. This injures his playing, but June makes up with him in time for the big game.

O'BRIEN No. 4

(Untitled)

Shooting started—July 23

Western

(Continued on next page)

(Continued from previous page)

Cast: **George O'Brien, Rita Hayworth, Caelia Callejo, Tim Holt, Ray Whitley**

Directed by **David Howard** * * * Produced by **Bert Gilroy**

GUNGA DIN

Other details—issue July 2

Story: Along India's Northwest frontier there is a native rebellion against the British. Alarmed by the situation, the British authorities send out large bodies of Lancers and Highlanders to cover the district and round up the native bands. Sent out with a special detachment are Cary Grant, Douglas Fairbanks, Jr., and Victor McLaglan. They are able to quell the revolt, but not without the aid of Gunga Din (Sam Jaffe), one of the native water carriers, blows up a native garrison and allows the British to save Grant, who has been held captive.

BORDER G-MAN

Other details—issue May 14

Story: On a tip that large shipments of guns, ammunition, horses and men are being smuggled out of the country in violation of the neutrality law, George O'Brien, a special agent of the Department of Justice, goes to Texas. Here he is successful in straightening out the situation.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Mad Miss Manton	7/16	Room Service	7/16

RECENTLY COMPLETED

Affairs of Annabel, The	6/18-7/2	Having Wonderful Time	10/9
Blind Alibi	4/26	I'm From the City	6/4-7/2
Blonde Cheat	4/9	Mother Carey's Chickens	5/14-7/2
Border G-Man	5/14	Saint in New York	3/12
Carefree	5/21-7/2	Sky Giant	5/14-6/18
Crime Ring	5/14-6/18	This Marriage Business	2/12
Go Chase Yourself	2/26	Vagabond Kid, The	6/4-7/2
Gun Law	6/18-7/2		

STORY BUYS

"Peck's Bad Boy" and the "Hypnotists" by Robert Neville (Lesser).

CONTRACTS

Youngster Donnie Dunagan termed.

CASTING

Charles Boyer and Irene Dunne to untitled Leo McCarey production (fall).

20th CENTURY-FOX

Sold 1937-38 Features	(44-56)	Completed (49)	In Production (0)
Westerns	(4)	Completed (4)	In Production (0)
Sold 1938-39 Features	(44-56)	Completed (14)	In Production (6)

CAMERA DAREDEVILS No. 1

Shooting started—July 21

Action

Cast: **Brian Donlevy, Wally Vernon, Lynn Bari, John King, C. Henry Gordon**

Directed by **James Tinling** Produced by **Sol M. Wurtzel**
 Story: This inaugurates a new 20th Century series revolving around the escapades of two newsreel photographers played by Brian Donlevy and Wally Vernon. Lynn Bari is the romantic interest.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
11/25 By the Dawn's Early Light	7/16	Sport Series No. 2	7/2
9/16 Hold That Co-Ed	7/2	12/16 While New York Sleeps	7/16
		9/30 Wooden Anchors	7/16

RECENTLY COMPLETED

7/1 Always Goodbye	4/23	Mr. Moto's Last Warning (Orig. Mr. Moto in Egypt)	6/18
11/4 Always in Trouble	6/18	My Lucky Star	5/14
12/9 Five of a Kind	7/16	One Wild Night	3/26
8/5 Gateway (Orig. Ellis Island)	5/21	Panamint's Bad Man	5/14-21
7/22 I'll Give a Million	4/23	Passport Husband	5/14
11/11 Just Around the Corner (Orig. Lucky Penny)	5/14	Safety in Numbers	7/2
9/23 Meridian 7-1212	5/21	Speed to Burn	3/26
10/7 Meet the Girls	6/4	10/14 Straight, Place and Show	6/4
		10/28 Suez	5/14

STORY BUYS

"Monsieur Beaucaire" from Paramount for Tyrone Power vehicle.

CONTRACTS

Actress Jeanne Spitzel signed for stock.
 Sid Silvers to writing-acting pact.
 Players Amanda Duff, Ruth Terry, Joan Valerie, Tyrone Power, Esther Brodelet, Dorothy Dearing, Frances Leslie, John King re-signed.
 Producer Kenneth MacGowan renewed for one year.

Norman Foster re-signed to writer-director-actor deal.
 Russell Gleason re-signed for Jones Family series.

CASTING

Tyrone Power title role in "Monsieur Beaucaire."
 Arleen Whelan and Walter Brennan in "Jesse James."

UNITED ARTISTS

GOLDWYN:	Sold for 1937-38 (5)	Completed (5)	In Production (0)
SELZNICK:	Sold for 1937-38 (4)	Completed (4)	In Production (0)
WANGER:	Sold for 1937-38 (5)	Completed (4)	In Production (0)
KORDA:	Sold for 1937-38 (5)	Completed (3)	In Production (0)
LONDON:	Sold for 1937-38 (7)	Completed (5)	In Production (0)
GOLDWYN:	Sold for 1938-39 (5)	Completed (0)	In Production (1)
SELZNICK:	Sold for 1938-39 (2)	Completed (0)	In Production (0)
WANGER:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
KORDA:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
SMALL:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
ROACH:	Sold for 1938-39 (8)	Completed (0)	In Production (1)

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
9/30 Lady and the Cowboy, The (Goldwyn)	7/2	8/26 There Goes My Heart (Roach)	6/18

RECENTLY COMPLETED

7/22 Algiers	4/9	7/29 Young in Heart, The (Selznick)	5/14
(Wanger)			

UNIVERSAL

Sold 1937-38 Features	(40)	Completed (35)	In Production (0)
Westerns	(10)	Completed (8)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)
Sold 1938-39 Features	(40)	Completed (1)	In Production (2)
Westerns	(12)	Completed (0)	In Production (0)
Serials	(4)	Completed (1)	In Production (0)

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
8/19 That Certain Age	7/2	Youth Takes a Fling	7/2

RECENTLY COMPLETED

4/22 Freshman Year	7/2	Red Barry (serial)	6/18
Lady in the Morgue	3/12	Road to Reno	6/18
Missing Guest, The	6/18	Sinners in Paradise	3/26
6/17 Outlaw Express (Orig. Pony Express Days)	5/14	6/15 State Prison	6/4
		6/3 Western Trails	4/9

CONTRACTS

Marian Martin optioned.
 Vincent Price, N. Y. actor, signed to 12 picture deal over 5 year period.
 Producer Max Golden termed.

CASTING

Charles Bickford, Nan Grey and Barton McLane in "SOS."

WARNER BROTHERS

Sold 1937-38 (60)	Completed (58)	In Production (0)
Sold 1938-39 (52)	Completed (6)	In Production (9)

WINGS OF THE NAVY

Other details—issue July 16

Story: George Brent and John Payne are brothers, the former a great airman and naval instructor. Payne joins the naval air training school and falls in love with Brent's sweetheart, Oliva de Havilland. Brent has invented a new plane, but in its test flight the ship cracks and an ace pilot is injured and subsequently dies. The crash tumbles Brent's world around him, but Payne, unknown to George, resigns from the service and makes another test dive in a sister ship which his brother has built. It is a success. Brent realizes Oliva loves Payne, so sends her off to join him.

(Continued on page 14)

NOTES ABOUT FILMS AND FILM PEOPLE . . .

Rolf Boldrewood's famous old English novel, "Robbery Under Arms," which was to co-star Margaret Sullavan and Brian Ahearne, will not be filmed by Hal Roach after all. Scripting difficulties are supposedly the reason. However, still believing that the early colonization of Australia provides unusual scope for adventure, Roach has assigned scenarists Geza Herczeg and Jack Jevne to develop an original idea titled "Captain Midnight." Sullavan and Ahearne will have the stellar roles. "Midnight," incidentally, will mark the first dramatic venture in the history of the Roach studios.

When Bess Ehrhardt and her "Ice Follies" came to Hollywood a few months ago, the attraction was placed on the "must see" list of every prominent person in the film colony. Film offers to the troupe inevitably following. Bidding ran high with Metro finally winning out. The entire troupe will be incorporated into a screen extravaganza, written around the principals. Harry Rapf will produce the spectacle this fall.

Your Hollywood correspondent is never happier than when one of his former New York friends is rushed to Hollywood for picture duty. This week was unusually pleasant, for via United Air Lines came not one but two Broadway pals. They are "Sam and Sadie," the human fleas imported from Professor Heckler's Flea Circus in Hubert's Museum at 42nd Street and 8th Avenue. "Sam and Sadie" are here to share honors with Claudette Colbert and Herbert Marshall in Paramount's production of "Zaza." Having viewed their histrionic abilities many, many times, we urge Miss Colbert and Mr. Marshall to look to their laurels. "Sam and Sadie" are **that** good!

There will be plenty of authenticity in Monogram's "Murder in the Big House," for Scotty Dunlap has signed Martin Mooney, widely known crime reporter, to adapt the story written by Rev. Patrick O'Neil. The story is based on the riot in 1929 at the Colorado State Penitentiary, which resulted in twelve dead and eleven injured. Rev. O'Neil was responsible for breaking up the riot when he rushed twice to the cell house under fire, carrying two charges of dynamite.

Back in 1932, when Tom Mix was Universal's important star, a picture called "Destry Rides Again" was one of the biggest grossers the company ever turned out. It will be remade as a "special" this year. Harold Shumate is readying the screenplay, which William K. Howard will direct under the supervision of Joe Pasternak. Negotiations have been started with Sam Goldwyn to borrow Joel McCrea for the leading role.

Gloria Swanson and Republic have called off their contract. Miss Swanson is said to have requested her release in order to accept a stage engagement in New York. It is a pity that this deal didn't work out, for besides providing a comeback for La Swanson, most Hollywoodites agreed that Republic would find her an important boxoffice asset.

The idea of producing Dickens' "Christmas Carol" was shelved by Metro recently, but that was before young

Terry Kilburn became Hollywood's ace scene stealer in "Lord Jeff." The youngster is regarded as a natural for the part of Tiny Tim and will be cast in the role opposite Lionel Barrymore, who will play Scrooge. Joe Mankiewicz will produce from the script written by Hugo Butler.

B. B. Kahane's first production for Columbia will be "That Woman's Here Again." Alexander Hall will direct and Melvyn Douglas will be featured. The story is a sequel to "There's Always a Woman," but Joan Blondell will be replaced by another actress, who has not been named yet. It was believed Joan's sister Gloria would assume her place in this series, but this is unlikely.

Biographies of famous people continue to interest Hollywood. Warners are already talking to members of Samuel Insull's family for an O. K. to film a story based on the utility magnate's life. Mentioned for the Insull role are Edward G. Robinson and Claude Rains.

The sad death of Jack Dunn, who was to make his screen debut in Edward Small's "The Duke of West Point," will probably result in the leading role being played by Jon Hall. As to "The Life of Valentino," also mentioned for Dunn, it will probably never be filmed. Hollywood is a superstitious place, and since Dunn's death is another in the long line of misfortunes befalling people connected with Valentino, film colony chatterers don't believe the idea will be tackled again.

Roland Young is finally coming into his own as a screen comedian. Although always to be relied upon for a good performance, it was not until "Topper" that Young garnered the attention he deserved. At the moment an impressive program of pictures is being lined up for him at the Hal Roach Studio. First of these will be "Topper Takes a Trip," in which he shares honors with Constance Bennett and Billie Burke. He is then scheduled to appear with Jean Arthur in "Water Gypsies." Following this, Young will play the leading role in "Zonobia's Infidelity," story of a doctor who loses his fashionable practice because of his ministrations to an elephant burned in a circus fire.

Aside to those readers' youngsters who have been writing FILM BULLETIN'S Western Office asking us to procure autographed photos of the picture stars. We have sent in your names to the proper departments, who will take care of the matter. In the future we suggest that you write directly to the studios, who are better equipped to handle these requests than we are—and at a considerable saving of time.

Metro's Frank Whitebeck is assembling a short subject, which, besides looking like interesting entertainment, should be a terrific trailer plug for "Boystown." Called "City of Little Men," it reveals the highlights of the Nebraska city, ruled and managed by boys, which was founded 21 years ago by Father Edward Flanagan. Incidentally, the good priest is in Hollywood at the moment acting as technical advisor on "Boystown." In his few days here he has been lionized by hard-boiled executives and blase newspaper men, all anxious to hear about the amazing city which Metro is recording on celluloid.

'PROFESSOR BEWARE' ONLY FAIR LLOYD COMEDY

Rates •• + where star is popular.

Hollywood Preview

Paramount
90 Minutes

Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander, William Frawley, Thurston Hall, Cora Witherspoon, Sterling Holloway, Mary Lou Lender, Spencer Charters, Montague Love, Etienne Girardot, Christian Rub, Guinn Williams, Ward Bond, Irving Bacon

Directed by Elliott Nugent

This is not one of Harold Lloyd's better vehicles! The comic is the center attraction of a few funny—some not so funny—slapstick situations strung together on a frail story line. The gags hardly compare in originality or

hilarity with those in prior Lloyd films. However, director Elliott Nugent keeps the proceedings moving to the degree that PROFESSOR BEWARE contains enough entertainment to please the Lloyd fans, particularly the youngsters, who will get a terrific kick from the comic's antics. On that basis, this should get above average grosses in the rurals and other locations where Lloyd is liked.

Lloyd plays an archeologist, who finds in his romance with Phyllis Welch a situation exactly parallel to a legend inscribed on a group of Egyptian tablets he has translated. Fearing that death will result from their marriage, Lloyd runs away from her to join an Egyptian expedition. With the help of the leader of the group, Phyllis contrives to palm

off a phony tablet on Lloyd, which gives a somewhat different version to the fable. This builds up to a terrific fight finish, in which Lloyd wins his heroine and overcomes the objections of her wealthy father.

Lloyd is his familiar bespectacled self, slow in delivery, unfunny to look at, but superb at becoming the victim of comic situations created by other people. Miss Welch is a promising newcomer. Walburn and Lionel Stander score as two gentlemen of the road. William Frawley makes his exit in the first reel, but his magnificent sense of the ridiculous makes his taxi sequence the hit of the picture.

AD TIPS: Sell Lloyd and his hairbreadth escapes.

HANNA (Hollywood).

'MY BILL' GOOD DRAMA

Rates •• + for family audiences.

Hollywood Preview

Warners
64 Minutes

Kay Francis, Bonita Granville, Anita Louise, Bobby Jordon, John Littel, Dickie Moore, Maurice Murphy, Elisabeth Risdon, Helena Phillips Evans, John Ridgely, Jan Holm, Sidney Bracy, Bernice Pilot

Directed by John Farrow

This is a heartwarming drama sprinkled with hokum that should suit the tastes of rural and family audiences. It is the best vehicle Kay Francis has had in quite some time, one that should help restore her to the popularity she once enjoyed. Produced on a B budget,

MY BILL is Grade A entertainment for all but class houses. Word-of-mouth advertising should be favorable.

Miss Francis is the irresponsible mother of four children. She loses the family fortune in the market crash. Her sister-in-law, Elisabeth Risdon, takes three of them to live with her. Dickie Moore, whose legitimacy is questioned, remains with his mother. Risdon forces Francis out of her house. She takes Dickie and goes to live with Helena Phillips, a wealthy old lady, who has been captured by the young boy's charm. Miss Phillips dies and Dickie inherits her vast estate. This brings about the vindication of Francis. The children return to her and she promises to marry John

Littel, the town's banker, who has loved her for many years.

Highest honors go to little Dickie Moore, who expertly delineates a difficult role. Miss Francis is charming and believable as the harassed mother. Bonita Granville, Anita Louise and Bobby Jordon score as the spoiled youngsters. John Littel's brief role is highlighted by a scene in which he pinch hits for Dickie at his newsstand. Elisabeth Risdon is properly nasty as the domineering aunt.

John Farrow's direction gets the most out of the yarn's sentimental features.

AD TIPS: Sell it as a story of a boy's love for his mother.

HANNA (Hollywood).

PRODUCTION RECORD**WARNER BROS.**

(Continued from page 12)

CURTAIN CALL

Shooting started—July 11

Drama

Cast: KAY FRANCIS, Ian Hunter, Sybil Jason, Melville Cooper, Minna Gombell, Melville Cooper, Donald Crisp, John Littel, Ian Keith

Directed by Busbey Berkeley

Produced by Bryan Foy

Story: Kay Francis is the wife of John Littel. She nurtures ambitions to become an actress, so when she meets Ian Keith, a noted actor, she becomes interested in him. Littel catches them in a compromising position not of Miss Francis' making. Enraged, he kills Keith and is sent to prison. Kay devotes the rest of her life to securing his freedom. She becomes a successful stage star and falls in love with Ian Hunter. But when Littel is freed, she gives up her career, her love for Hunter, and returns to live with him and their child, Sybil Jason.

To be released on '38-'39 program.

* * *

TORCHY BLANE GETS HER MAN

Shooting started—July 17

Mystery-comedy

Cast: Glenda Farrell, Barton McLane, Tom Kennedy, Willard Robertson, Frank Shannon, George Guhl

Directed by William Beaudine

Produced by Bryan Foy

Story: Glenda Farrell, as Torch, the sob sister, helps Inspector Barton MacLane track down a noted counterfeiter in the person of Willard Robertson.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
	Angels With Dirty Faces.....7/2		Devil's Island.....7/2
	Blackwell's Island.....7/16		Heart of the North.....7/16
	Brother Rat.....7/16		Sisters, The.....6/18

RECENTLY COMPLETED

5/14	Adventures of Robin Hood.....10/9		(Orig. Head Over Heels).....6/18
7/30	Amazing Dr. Clitterhouse, The.....3/12	6/4	Little Miss Thoroughbred.....2/12
9/3	Boy Meets Girl.....3/12	5/21	Men Are Such Fools.....1/1
	Broadway Musketeers (Orig. Three Girls on Broadway).....6/4	8/6	Mr. Chump.....3/26
5/28	Crime School.....2/12	7/9	My Bill (Orig. In Every Woman's Life).....4/9
6/18	Cowboy From Brooklyn.....1/29	5/21	Mystery House.....11/6
8/20	Four's a Crowd.....3/26	7/23	Penrod's Double Trouble.....12/18
8/27	Four Daughters (Orig. Sister Act).....5/14	7/16	Racket Busters.....5/14
	Garden of the Moon.....4/23	5/7	Torchy Blane in Panama.....1/29
6/11	Gold Diggers in Paris.....1/29-2/26		Unlawful.....6/4
	Hot Errors.....		Valley of the Giants.....5/14
		6/18	When Were You Born?.....3/12
		6/25	White Banners.....1/29

STORY BUYS

"Dust Be My Destiny," original by Jerome Odum.

Jane Arden comic strip by Monte Barrett and Russell Rass.

CONTRACTS

Players Frank McHugh, Marie Wilson, John Ridgely, Allen Jenkins optioned.

Producer Sam Bischoff to new deal.

Jerry Colonna signed to long term acting contract.

CASTING

Ian Keith, featured spot in "Curtain Call."

George Brent, Patric Knowles, Ian Hunter, Melville Cooper in "Dawn Patrol."

Miriam Hopkins lead in "Flyaway Home."

Humphrey Bogart and "Dead End" Kids to "Concentration Camp."

What the Newspaper Critics Say

THE AMAZING DR. CLITTERHOUSE

(Warner Bros.)

"... Recommended as a delightfully original treatment of the underworld. ... A clever and original variation on the gangster movie theme. ..."

Winsten, N. Y. POST

"... Robinson plays the role efficiently. ... In addition to its adroit angles on crime and sleuthing and its interesting, if unholy treatises on high-class robbery and underworld organization, the film has a lot of humor. ..."

H. T. M., PHILA. LEDGER

"... Robinson, as the amazing doctor, is as casually effective as ever. ... Amazing. ..."

E. H. S., PHILA. RECORD

ALGIERS

(United Artists)

"... Few films this season, or any other, have sustained their mood so brilliantly. ... One of the most interesting and absorbing dramas. ... Fascinating. ..."

Nugent, N. Y. TIMES

"... Excellent. ... Exceptional acting. ... Well-chosen cast. ... Superior job. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A savage and absorbing story. ... The performing is uniformly fine. ..."

Barnes, N. Y. HERALD TRIBUNE

PROFESSOR BEWARE

(Paramount)

"... Mildly amusing picture. ..."

Nugent, N. Y. TIMES

"... Some of the gags work up merriment, but there are dull stretches. ... Lovers of the movie past and those who are easily amused by traditional slapstick will be gratified. ..."

Winsten, N. Y. POST

"... A gently vigorous farce, full of ingenious and humorous gags in the old-fashioned manner. ... A welcome antidote to the long list of so-called screwball comedies we have had. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... An exceedingly funny blend of pantomime, farce and slapstick. ... Rich in amusing situations. ... Mr. Lloyd is at the top of his comic form. ..."

Barnes, N. Y. HERALD TRIBUNE

COWBOY FROM BROOKLYN

(Warner Bros.)

"... The first half of the film is frightfully dull, but the second half is quite acceptably funny. ... Acting is good in spots. ..."

R. W. D., N. Y. HERALD TRIBUNE

"... What was a shambling, ponderous entertainment suddenly becomes a vigorous and lively series of slapstick gags in the last quarter. ... Acting is first rate all around. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... The best of the film's comic passages are slapstick, and the best, are none too good. ..."

B. R. C., N. Y. TIMES

"... Mild entertainment, not very distinguished, but at the same time, not to be seriously deplored. ... Powell sings as usual and acts as though he were having a good time. ..."

H. T. M., PHILA. LEDGER

"... A gay, rollicking cowboy comedy, full of amusing situations, wisecracks, and neat quips. ... Fine entertainment. ... Dick Powell not only sings well but is adept at his comic role. ..."

PHILA. RECORD

LITTLE MISS BROADWAY

(20th Century-Fox)

"... Seldom has Shirley Temple been better. ... Very good. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... No more than a showcase for Miss Temple's song and dance proclivities, but her followers are likely to find these vastly entertaining. ..."

Barnes, N. Y. HERALD TRIBUNE

"... A perfect vehicle for the talents of Miss Temple, for it has a heartbreak story, numerous songs, two dance numbers and an excellent supporting cast. ..."

K. Y., WASH. TIMES

"... The devastating Mistress Temple is slightly less devastating than usual. ... Not even a solid framework for Shirley's inimitable talents. ..."

Nugent, N. Y. TIMES

PRISON FARM

(Paramount)

"... Pretty stereotyped stuff, which deals with the mental anguish of a sensitive girl who is railroaded to prison because of a crime her fiancé has committed. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Surprisingly good melodrama. ... Interesting film. ..."

T. M. P., N. Y. TIMES

"... Story is sheer, far-fetched melodrama. ... Tears at the emotions heavily. ... Has suspense and a cruel quality that grips one's attention and holds it throughout. ..."

PHILA. RECORD

PORT OF SEVEN SEAS

(M-G-M)

"... The first half is characterized by delicately muted, winsome comedy, while the remainder of the film departs abruptly from its chosen course into practically mawkish sentimentality, relieved only fitfully by the excellent playing of Wallace Beery and Frank Morgan. ... An interesting study of individuals on the Marseilles waterfront. ..."

R. W. B., N. Y. HERALD TRIBUNE

"... Dull, talkative, ponderous film. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Two fine performances by Beery and Morgan save the day by turning a conventional folk-yarn into a neat comedy of characters. ..."

A. B., PHILA. RECORD

"... Out-of-the-beaten-track fare and should be interesting. ..."

Murdock, PHILA. LEDGER

"... Filled with long stretches of character sidelights and pleasant comedy situations, but as a whole will appeal to the older audience rather than the younger. ..."

Marsh, CLEVELAND PLAIN DEALER

LOVE FINDS ANDY HARDY

(M-G-M)

"... An engaging comedy of adolescence. ... Best of the 'Judge Hardy' series. ... Comparatively honest and almost always funny. ... Exceedingly entertaining. ..."

Barnes, N. Y. HERALD TRIBUNE

"... Friendly, likable show. ... Felicitous little comedy. ..."

Nugent, N. Y. TIMES

"... General entertainment value will be proven satisfactory because, although the sentiment has thickened and the comedy frequently is false to life, these alterations follow lines of proven popular taste. ... Lively entertainment. ..."

Winsten, N. Y. POST

"... Charming and amusing picture. ..."

E. H. S., PHILA. RECORD

I'LL GIVE A MILLION

(20th Century-Fox)

"... Parts of it are genuinely funny. ... Just so-so entertainment. ... Moderately amusing. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... A disarming and mildly amusing screen comedy. ... One delightful situation makes whole film moderately enjoyable. ..."

Barnes, N. Y. HERALD TRIBUNE

"... A weak tale pretending to honest worth, but essentially sentimentalizing over money. ..."

E. H. S., PHILA. RECORD

Previews

SCENES FROM . . . AND A FEW VITAL
FACTS ABOUT . . . THE NEW FILMS



COWBOY FROM BROOKLYN . . . Dick Powell is really a crooner from Brooklyn, but when a slick Broadway producer like Pat O'Brien discovers him boop-booping out on a ranch, you can rest assured that he dishes him out to Broadway as the real thing. Complications arise when the cowboy crooner must ride in a rodeo to prove that he is legitimate. At that point, pretty Priscilla Lane comes to the rescue by having Dick hypnotized into believing he's an honest-to-goodness broncho-buster. All ends well. It's a Warner Brothers picture.



PRISON BREAK... When Barton MacLane finds his sister's husband-to-be lying unconscious next to the dead body of an old enemy, our hero nobly takes the rap to protect his sister's happiness. In prison, MacLane unknowingly becomes the mortal enemy of the man who really committed the murder for which he is serving time. He quells a prison riot and is paroled. Outside, he cannot find work, nor can he marry his sweetheart, Glenda Farrell. An ex-prison crony hires him to pilot a ship to South America and he takes Glenda with him. At sea, he discovers that his old prison enemy is on board and when Glenda induces MacLane to turn back and face his penalty, a fight ensues. The lovers triumph and sail homeward, knowing that only after the law has been paid can they find happiness. It's a Universal Picture.



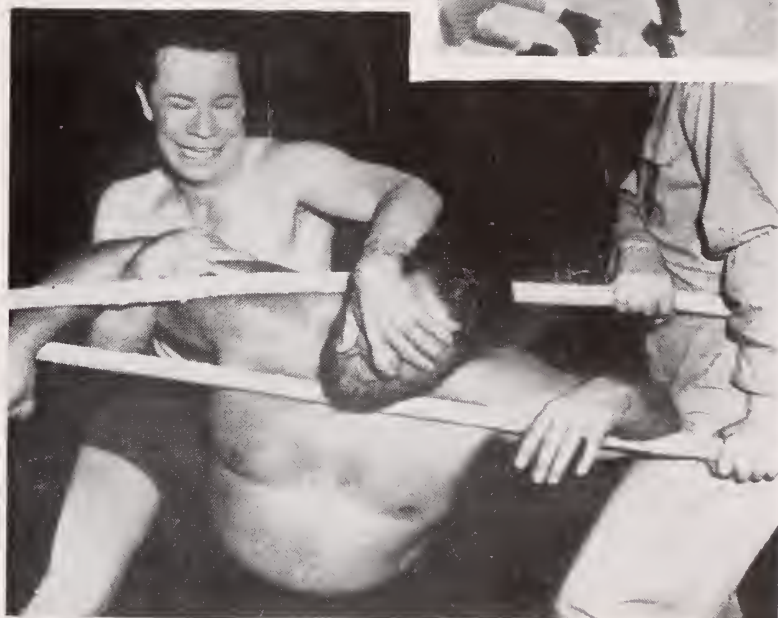
THESE STILLs ARE SELECTED FOR THEIR
DESCRIPTIVE VALUE TO EXHIBITORS

ALGIERS . . . "A film both novel and entertaining" is the way critic Hanna sums up this Walter Wanger production. There's plenty of excitement in the story of a handsome fugitive from justice, who finds refuge in the slums of Algiers. Patiently playing cat-and-mouse with him is a Parisian officer, whose duty it is to get his man. All the cunning of the Law fails, where the wiles of a beautiful woman succeeds. He risks and is rewarded with Death, all for one touch of her hand. The principals are Charles Boyer, Sigrid Gurie, Hedy Lamarr, Joseph Calleia and Alan Hale. It is a United Artists release, of course.



THE GLADIATOR . . . When Joe E. Brown joins the football squad at college to impress June Travis, he is battered to a pulp and shipped back to his boarding house in a wheel-barrow. But that is before one of the college scientists experiments on Joe by inoculating him with a serum that gives him supernatural strength. He becomes the sensation of the nation and finally challenges wrestling champion Man Mountain Dean in order to raise enough money to adopt little Dickie

Moore. When, in the middle of the bout, the effect of the serum wears off, you can imagine what happens. **THE GLADIATOR** is a David Loew production for Columbia release.



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SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

The MILGRAM-SCHWARTZ-FELT Affiliated Circuit acquired the Frolic Theatre, 52nd St., and will take possession Sept. 1st. Construction of the new Adelphi, on the same street, will continue. Thus continues the tussle between that group and the PIZOR-SEGALL duo. . . . MURRAY DIAMOND, of the dishes, has taken the Ideal, 19th and Columbia, from Norman Lewis. Steps in Sept. 1st. . . . If the Philco Radio strike is settled, much credit will be due JIM CLARK, who induced the company executives and union leaders to resume negotiations. Clark has the respect of both factions. The local trade was shocked to hear that DAVID FURMAN, manager of WB's 333 Market Street, was drowned at Atlantic City last Wednesday. He was Jules Mastbaum's private sec many years ago. . . . F. WEILAND acquired the Elm, Camden. House was formerly held by HARRY SLATKO. New manager will be J. H. Bowden. . . . MILGRAM has site for a new theatre in Phoenixville. . . . OSCAR NEUFELD is still keeping track of the days since he parted company with MISS PHILADELPHIA. Must still care! . . . HARRY WAXMAN is busy as a bee on behalf of the Community Synagogue, A. C., which is sponsoring a benefit Entertainment and Dance. Funds are needed badly. Buy a ticket! . . . HERB GOLDEN, Variety's local rep, returned from his honeymoon with the former GERTRUDE FISHER. . . . The UMPTO called a meeting last Thursday, but nothing was accomplished when a group of rebels, headed by DAVE MILGRAM, attended and demanded an election and accounting of funds. President PIZOR refused to heed the demands and adjourned. . . . Vine Street moves to Atlantic City every weekend. Seen: HERMAN RUBIN, BEN FERTEL, HARRY CHERTCOFF, OSCAR NEUFELD, SAM ROSEN, DAVE ROSEN, OSCAR STEIFEL, OSCAR FORMAN, MIKE FELT, GEORGE RUBENS, MEYER ADELMAN, MORRIS NEMEZ, LOUIS PERELMAN. . . . HARRY BIBEN, the big booking man, celebrated his 15th wedding anniversary at Benny the Bum's Friday night. Quite a crowd was out to make merry with the happy couple. Congratulations! Harry is one of the industry's popular figures. . . . WILLIAM J. CLARK was re-elected president of the Penna. Motor Truck Ass'n. . . . IZZY HIRST is using a barker to drag 'em into his burlesque Globe, on the A. C. boardwalk. . . . HARRY LA VINE pops in and out of town so fast these days his old friends hardly catch a glimpse of him. He is doing a swell job as district mgr. for Republic, we hear. . . . The Columbia gang is chafing at the bit waiting to move into their beautiful new air-conditioned home. . . . 20th Cent. previews "Alexander's Ragtime Band" at the Aldine Wed. night. . . . The Universal ad boys have turned out some swellegant accessories for "Letter of Introduction," which, we are told, is something of a picture. A very clever herald and a miniature photo of dummy McCarthy will sell tickets!

*"Not a dark house in more than
20 years of film delivery service!"*

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MESSENGER SERVICE**

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FROM BOSTON
By Bruce

HERBERT HIGGINS' Booking Service for exhibits is catching on like fire. HERB acts as a personal representative in Boston and does his booking working hand in hand with the exhibitor. Because he has been doing such an excellent job for his accounts HERB is having little trouble acquiring new accounts. His offices are at 250 Stuart Street in the Gas Building. ANSEL SANBORN has taken the service for his three theatres in New Hampshire, and LEON BALDUC has taken the service for his theatres in Conway and North Conway, New Hampshire. Keep up the good work! . . . VICTOR LEWIS, operator of the Provincetown Theatre, had his hands full last week what with all the reactionary groups in town demanding a ban on "Blockade." VICTOR gave in but has thought better of it and will definitely show "Blockade" soon. . . . Great credit is due MAYOR TOBIN for allowing the film to be shown in Boston after tremendous pressure had been brought to bear upon him to ban it. Boston reviewers are unanimous in their opinion that there is nothing harmful or "subversive" in the film. Pressure has now been turned to GOVERNOR HURLEY. Let us hope that the Governor will also prove himself to be a true democrat. . . . SENATOR BURKE deserves a chastisement at the polls for his unreasoning demands that all theatres showing "Blockade" should lose their licenses. . . . JACK MARTIN is back from a vacation and smartin' from a sunburn. . . . FRANK LYDON wisecracks that "Delinquent Pictures are coming to the fore." . . . EDDIE ANSIN is on the sick list and is under observation at a local hospital. Here's hoping all is well! . . . J. DON ALEXANDER'S palatial boat, "Two Smiles," is due here shortly. HARRY SNYDER says that groups of exhibitors are going to be taken for a ride. Do you mean that literally, HARRY? . . . The exhibits are giving JUDGE DOOLEY a testimonial dinner Monday evening and quite a few of the boys are going to New Haven the next day to participate in the MPTOA golf tournament at the Race Brook Country Club. JOE COHEN will be there as defending champion. JOE has held the championship for the last two years running. Make it three straight, JOE! . . . Those frowns you see on SAM DAVIDON'S forehead are due to print worries. "May-erling" is going over so big that SAM has trouble getting enough prints. More than a dozen repeat bookings have been made. . . . MACK FARBER is now with Grand National, according to Manager HARRY ASHER. MACK was formerly with Imperial Pictures. . . . JIMMY O'BRIEN sold F. Lieberman five thousand seats the other day—one of the largest orders ever made in New England. . . . ERIC PETERSEN was in town the other day and plans to settle in Boston. At present he is residing in Norwich, Connecticut. . . . STEVE BROIDY has put over another big deal for Monogram. He has signed up the E. M. LOEW circuit for the entire product. STEVE has what it takes in more ways than one! . . . NATE YAMINS is well pleased with the developments along the independent front. . . . ART HOWARD is chafing at the stick—golf stick to you! All this rainy weather is putting a crimp into ART'S game. . . . Plenty of the exhibits kept their coats buttoned one hot day last week. They prefer to be cool to the distributors! . . . "Moonlight Sonata" is going into its tenth week at the Fine Arts Theatre. "And the end is not yet!" according to Manager GEORGE KRASKA.

EXPLOITATION PICTURE

OF THE ISSUE

LITTLE TOUGH GUY . . . Those incorrigible, slum-festered rowdies of "Dead End" and "Crime School" fame are on the loose again—and this time Universal is the lucky outfit that has them in a picture. There's nobody else of much account in **LITTLE TOUGH GUY**, but the "Dead End" Kids are quite enough. Their boxoffice value is topped by few stars today. Their faces compose an exploitation package of great value to enterprising exhibitors. This offering carries further their unlawful exploits in the slums of a big city. When the father of Billy Halop is sent to the electric chair for an accidental killing, his family, consisting of Billy, mother Marjorie Main and sister Helen Parrish are forced to move to the dingy tenement section on the East Side. Billy soon falls in with a gang of young hoodlums and gradually progresses to become a hardened criminal. With the other co-conspirators is Jackie Searl, a rich kid out for a thrill. He squeals and the mobsters are captured by the police, after one is killed. They are sent to reform school, where they get a new slant on life. Sister Helen is free to marry Robert Wilcox, whom she has shunned because of her brother's crime career.

A Universal Picture

Cast: The 'Dead End Kids: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley, David Gorcey, Hally Chester; Helen Parrish, Robert Wilcox, Jackie Searl, Marjorie Main

Directed by Harold Young

Screenplay by Gilson Brown and Brenda Weisberg

Cameraman: Elwood Bredell





A BOY WITH
COURAGE...
PITTED AGAINST
A GANGSTER WITH
A GUN!



**"BAREFOOT
BOY"**
WITH JACKIE MORAN - MARCIA MAE JONES
("MOTHER CAREY'S CHICKENS") ("MAD ABOUT MUSIC")
RALPH MORGAN - CLAIRE WINDSOR
MATTY FAIN



A MONOGRAM PICTURE
Produced by E. B. DERR
Directed by KARL BROWN
Story and Screenplay by JOHN T. NEVILLE

Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 16

AUGUST 13th, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

PERCENTAGE PICTURES

On the face, percentages appear to be the most equitable and practical film rental plan. There seems to be irrefutable logic to the argument of the film man that he wants a fair share of what his pictures earn and only a percentage of the gross assures him of that.

We said "on the face," because the problem goes deeper. There is raised, first, the question of what percentage is fair. The major distributor today is satisfied with no less than 35 or 40 percent for top allocation pictures. The exhibitor feels this is inordinate; that 25 percent would be a fair proportion for the film company. So, immediately the logic and equity of the percentage idea is laid wide open to question.

There are other, and more serious, considerations.

What of the general practice by distributors of insisting upon percentages for only the few best pictures! They do not name them in advance, but wait until they are released in the first run theatres to better gauge their boxoffice strength. If the first run grosses are exceptionally good, the picture goes into the percentage class. Nor are these pictures always the more expensive productions. Oft-times they are cheaper "program" pictures, which happen to click unexpectedly. This destroys the distributor argument that they must get percentages for their expensive pictures to make them profitable. The apparently equitable percentage idea thus is turned into a cunning scheme to milk the maximum rentals from the outstanding boxoffice successes.

That is not so bad in itself. It becomes so when the distributor bases outright rentals for the following season on those top percentage pictures. Obviously it presents a lopsided view of a theatre's business.

It would seem that we have led ourselves directly to the conclusion that *all* features should be played on the percentage basis. No. There is another, and perhaps most important, objection to percentages. They stifle showmanship!

Pictures which the exhibitor would really like to exploit—because they would get not only good grosses, but goodwill—are allocated at 35 or 40 percent. One can hardly expect the theatreman to give his talent and money for the exploitation of a picture when the film company will take 35 or 40 cents out of each added dollar brought to the boxoffice. Certainly there is less inducement for the exhibitor to advertise percentage pictures.

Might not every one gain if exhibitors are permitted to buy the big shows for an outright rental. This figure could be based on data available from previous percentage engagements. Such a policy would foster a revival of showmanship. Knowing that whatever additional business he can get belongs to him, the exhibitor would put forth a maximum of effort.

If film executives, instead of idly condemning theatremen for their lethargy, would analyze impartially and intelligently the causes, they might come to the conclusion that percentages are a stifling factor in our business.

What's Wrong With Columbia?

Editorial analyzing this
company's production
troubles in this issue's

PRODUCTION
SECTION

CARL LAEMMLE ON BLOCK BOOKING

We have often wondered what film executives really think about block booking. It would be a revelation, perhaps, to plumb the deepest recesses of their free minds on this subject.

And now we have learned what we would learn! Upon the petition of Albert A. Galston, president of the Independent Theatre Owners of Southern California, a former film executive has delivered himself of a forthright and intelligent analysis of the evils of compulsory block booking and the benefits that would be attendant upon its elimination.

Carl Laemmle, Sr., now secure in retirement, no longer prey to personal ambition, nor dependent on the whims of a profit-hungry board of directors, takes the long range, honest view of the block booking problem and tells us what we suspect other film leaders might say if freed from the compulsion of their positions.

Mr. Galston requested Mr. Laemmle's opinion of the Neely Bill. Here was a man, Mr. Galston felt, who should know what he is talking about. His experience ranged for thirty years from the very inception of the motion picture industry down to 1936, when he sold his holdings in Universal Pictures.

Although he found fault with the penalty clauses of the Neely Bill, the "Grand Old Man" of the industry soundly condemned the block booking practice and urged its abolition. "Uncle Carl" was free to say what he believed, so this is what he said:

"Abolition of the block-booking system will be a good thing for the industry. Of course, the picture producer won't like it because it means that he will be obliged to make only good pictures. The exhibitor will not be obliged to buy the bad ones, therefore the producer who hopes to ring in a few cheaters will not have a market for them and he will be left with the duds on his hands. However, in the course of time, the producer will not be sorry if block-booking is ruled out. He will not be obliged to make trash, to compete with trash, but can concentrate on high grade product, make better pictures and make more money.

"In the last analysis it simmers down to quality. Surely every picture producer would rather make quality pictures than routine pot-boilers. But quality usually costs more money than ordinary product. Therefore, since the exhibitor insists on quality, he should be willing to pay for quality. No producer can give the theatre manager high quality pictures for low quality price.

"That in its turn brings up the question—what is quality? What one exhibitor thinks is quality, another exhibitor might regard as rubbish, and vice versa. One exhibitor might consider the wild-west picture the only true criterion of excellence, whereas another exhibitor would rather have small-pox in his theatre than a western picture, and would consider that he was giving his patrons the cream of the picture product if he got enough "Camilles" and other literary classics.

"This means simply that there are different kinds of people whom the exhibitor has to please. In one neighborhood the patrons will prefer westerns, serials, and other types of action pictures. In another neighborhood the clientele unmistakably prefers the classics and high-brow drama. In each case the exhibitor tries to give his cash customers what they want, and he tries mighty hard to get it.

"The principal argument against block-booking, from the theatre manager's standpoint, is that under this system he is obliged to give his patrons what the manufacturer wants, and not what the patrons want. The manager is obliged to exhibit the high class of pictures along with the low class, and he has no choice. The block-booking system obliges the exhibitor to take everything, or nothing. On his side of the argument, the picture producer has always claimed that he cannot make his business pay unless the theatres are willing to exhibit everything he makes.

"And thus the controversy has gone on and on for many years. And after all these years, it simply resolves itself back to the original proposition, and that is—good pictures cost money, no matter what their class, and in the long run good pictures earn money. Customers will come to the theatre more often if they know they are going to get quality. That in its turn brings in more money, which enables the theatre man to pay for the quality pictures. A good picture is a picture that will please everybody, whether it is a western or a literary classic. That has been demonstrated enough times to make it an established axiom.

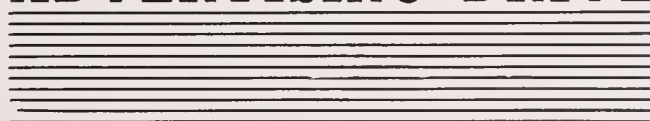
"Abolition of block-booking will put the picture producer strictly on his merits. He will have to make the best possible product, no matter what its classification, or quit making pictures. Of course, the picture producer will rave and tear his hair over this proposition, but in the long run it will prove to be a blessing in disguise. The producer will make better pictures, the public will come more often to see them, the exhibitor will thereby make more money, and if he is not altogether unwise he will be more than willing to pay the extra price to the manufacturer for the higher cost of better pictures."

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S U P P O R T
THE ALL-INDUSTRY
ADVERTISING DRIVE



'BAREFOOT BOY' ENJOYABLE MELODRAMA OF KIDS AND ELDERS*Rates •• on own in rurals; good dualler elsewhere.***Monogram****62 Minutes**

Jackie Moran, Marcia Mae Jones, Ralph Morgan, Bradley Metcalfe, Marilyn Knowlden, Johnnie Morris, Claire Windsor, Matty Fain, Charles D. Brown, Helen MacKellar

Directed by Karl Brown

E. B. Derr has turned out an entertaining, intelligently blended combination of juvenile antics, homespun sentiment and melodrama. BAREFOOT BOY is **not** the lazy rural kid yarn you might expect. Suspense is well developed as the youngsters accidentally ferret out criminals, who have beclouded the name

of the father of one. Some of the screen's better kid performers aid the proceedings considerably. It should get satisfactory grosses without support in rural locations. Naborhood houses will find it a well received dualler.

Opening has off screen voice narrating title poem, illustrated by series of pastoral farm scenes of Jackie Moran and his pup. Story has Ralph Morgan released from jail after serving sentence for alleged bond theft. He is greeted unpleasantly by wife Claire Windsor and their snobbish son, Bradley Metcalfe, who look upon him as a jailbird. Morgan "kidnaps" his son and takes him to live with a group of "regular" children on nearby farms. During various adventures around the

"haunted house," the kids eventually discover that the place is a hideout for crook Matty Fain. They prove he is guilty of the crime for which Morgan served time. Morgan's name cleared, he is reunited with his family.

Jackie Moran and Marcia Mae Jones are excellent juveniles. The other children are also well handled by director Brown, whose entire job is good. Morgan delivers his familiar sincere performance. Support is well balanced.

AD TIPS: Sell the story of an ex-convict father cleared by children. Jackie Moran was Huckleberry Finn in the recent 'Tom Sawyer.'

PIX.

'PASSPORT HUSBAND' WEAK ATTEMPT AT GANGSTER SATIRE*Rates •• - as dualler.***20th Century-Fox****70 Minutes**

Stuart Erwin, Pauline Moore, Douglas Fowley, Joan Woodbury, Harold Huber, Robert Lowery, Edward Brophy, Lon Chaney, Jr.

Directed by James Tinling

This is another version of the overworked "Meek Boy Double Crosses Gangsters" plot—a rather unsuccessful one. There are too many complications in the early part of the story and they weary the spectator. What interest the film holds is provided by the clever

performance of Stuart Erwin. This will serve only as secondary fare for dual bills.

Erwin plays a dumb bus boy, who is always ready to punch anyone who offends a woman. Gangster leader Harold Huber conspires to have Erwin hold Joan Woodbury, Huber's new sweetie, to keep her from being deported by the Government. Erwin's uncle dies, leaving him a million dollars and a pin-ball factory. Two gangs see him as a lucrative proposition, and when Erwin refuses to join them, they both plan to put him on the spot. Erwin outwits them by getting them all together in a building, and then faking a

fire, enabling him to capture both gangs. His affair with Woodbury is cleared up and he is free to marry Pauline Moore, the girl who had always loved him.

Huber lends effective support as a gang leader. The others are adequate.

James Tinling had a bad script to work with. His direction is fair.

AD TIPS: Action houses may get good results by plugging the gangster angle. Other spots should feature Erwin, who has a large and faithful following.

BARTON.

'SKY GIANT' HAS THRILLING AIR SCENES*Rates •• + in action houses, less elsewhere.***Hollywood Preview****RKO****80 Minutes**

Richard Dix, Chester Morris, Joan Fontaine, Harry Carey, Paul Guilfoyle, Robert Strange, Max Hoffman, Jr., Vicki Lester, James Bush, Edward Marr

Directed by Lew Landers

SKY GIANT has a number of thrilling air sequences, which are aided by some excellent sound effects. These scenes alone give the picture its punch. The story is a dull triangle plot, too obvious to hold the spectator's interest for any length of time. Action houses should get good results, but it is just

a dualler, if an exciting one, in other spots.

When Harry Carey retires from the army, he assumes the post of director of a pilot training school which is subsidized by a group of air lines. Dix becomes his assistant. When Carey's son, Chester Morris, is admitted to the school, rivalry rises between the two men over the affections of Joan Fontaine. Morris is the winner, but when he refuses Joan's request to give up flying, their engagement is broken. Dix steps in and marries her, just before he, Morris and Paul Guilfoyle embark on a dangerous mapping flight. They crack up, but succeed in getting back to civilization. Home again, Dix relinquishes his claim on Miss Fontaine, for he realizes that

she is still deeply in love with Morris.

Outstanding is the performance of Paul Guilfoyle, an interesting mixture of comedy and pathos which lends the sole legitimate character note to the film. Morris and Dix give their standard performances, which are sincere. Miss Fontaine is inclined to ape her more famous Hollywood contemporary, Katharine Hepburn. It really isn't becoming.

Lew Landers had the disadvantage of a trite script, but his direction is competent. Vernon L. Walker handled the special effects.

AD TIPS: Sell the thrilling flight scenes. Call them the most exciting ever filmed. Feature Dix and Morris.

HANNA (Hollywood).

'SAFETY IN NUMBERS' JONES FAMILY SCORES AGAIN*Rates •• + in rurals.***Hollywood Preview****20th Century-Fox****55 Minutes**

Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Marvin Stephens, Iva Stewart, Helen Freeman, Henry Kolker

Directed by Malcolm St. Clair

The popular Jones Family series will lose no prestige with this release. It ranks with the best. Formula is about the same as

usual, special emphasis on the comedy, an occasional trace of romance and the chase finale. All add up to good entertainment of the type which small town audiences enjoy.

Complications take place in Marysville when a group of crooked promoters, headed by Henry Kolker, announce that they have discovered mineral water in the nearby swamp lands. Mrs. Jones (Spring Byington) is sponsored by the company in a group of radio talks on family problems. The whole town invests in the proposition until by accident, the Jones family youngsters discover

the water is valueless. The crooks get wind of the disclosure and make a getaway. Mrs. Jones tricks them into returning, but Jed Prouty lets them get away again. This builds up to the big chase and the crooks capture. The money returned and the family breathes easily until their next picture. Ken Howell, the older son, carries on a romance with Iva Stewart which almost culminates in an elopement.

The familiar cast acquits itself admirably, responding perfectly to the deft direction of Malcolm St. Clair. HANNA (Hollywood).

'SING YOU SINNERS' CROSBY IN NOVEL HIT

Rates ●●● generally.

—Del Mar Preview—

Paramount
88 Minutes

Bing Crosby, Fred MacMurray, Donald O'Connor, Elizabeth Patterson, Ellen Drew, John Galandet, William Haade, Paul White, Irving Bacon, Tom Dugan, Herbert Corthell
Directed by Wesley Ruggles

That Bing Crosby has retained his popularity for so many years is a remarkable thing. It must mean that either Crosby or someone in his menage is the possessor of an unusually keen sense of showmanship. He has blithely moved along with the tide carefully adjusting his entertaining abilities to meet the ever changing public taste. SING YOU SINNERS gives further evidence of this, in that it presents a different Bing Crosby in what almost amounts to a character part. The change is an excellent one and works harmoniously into one of the more charming pictures of the season. Written by Claude Binyon the story is a natural, a heartwarm-

ing combination of drama and comedy topped by a few intimate musical numbers, among the best Crosby has ever done on the screen. This picture is boxoffice in every respect.

Yarn concerns the Beebe family, of which Bing is the idler. His failure to get a steady job prevents his brother, Fred MacMurray, from marrying Ellen Drew. Bing finally ups and leaves for California, where he wins enough money on the horses to buy a swap shop. He sends for mother Elizabeth Patterson and his younger brother, Donald O'Connor. When they arrive, it is revealed that Bing has swapped the store for a race horse and is once again on his uppers. Just a few days before they are about to be evicted, Fred and Ellen arrive, unaware of the situation, but anxious to be married in the presence of the family. Again the marriage is postponed. Fred sends Ellen home while he attempts to straighten things out. The boys are natural singers and they get jobs warbling in a night club. Meanwhile, the horse

is entered in a race. It wins and immediately MacMurray prepares to shove off, while Bing begins wondering where they can race the horse next. Miss Patterson steps into the picture, tells them that unless they stick at the singing job, she'll leave them both. Ellen is sent for and at last the family settles down to a more relaxed method of living.

Fred MacMurray has the choicest role of his career, to which he imparts a charm and vigor which will win him many new admirers. Donald O'Connor is an ingratiating youngster. As the mother, Elizabeth Patterson is sincere and convincing. Ellen Drew makes an attractive romantic interest. Other roles are mostly bits but those handled by Tom Dugan and Irving Bacon are standouts.

Wesley Ruggles' smooth direction plays no little part in the unfoldment of the clever story.

AD TIPS: Co-star Crosby and McMurray. Feature the novel type of story for the crooner.

HANNA (Hollywood).

'THE GLADIATOR' TOP FLIGHT JOE BROWN COMEDY

Rates ●●+.

—Hollywood Preview—

Columbia
70 Minutes

Joe E. Brown, Man Mountain Dean, June Travis, Dickie Moore, Lucien Littlefield, Robert Kent, Ethel Wales, Donald Douglas, Lee Phelps, Eddie Kane, Wright Kramer
Directed by Edward Sedgwick

This is the best of the comedies Joe E. Brown has given producer David Loew. The basic story idea is a gem and, as developed by scripters Arthur Sheekman and Charles Melson, emerges as a fast moving, constantly amusing film. It gives plenty of latitude for the peculiar comedy talents of the wide-mouthed comic. Production is better than Loew's earlier pictures. This will have no trouble in clicking on its own in those

spots where Brown is popular. Elsewhere it is a better than average dualler.

When Joe loses his job in a hospital because he is not a college graduate, he enrolls at college after winning \$1500 on Bank Nite. He tries out for the football team, but makes a poor showing. Professor Lucien Littlefield uses him as a human guinea pig, injects a serum into him and turns Joe into a super-man. Next day Joe displays his ability and the team is built around him. Fearing that he may fatally injure someone with his stupendous strength, Brown withdraws. June Travis is delegated to persuade him to return. She succeeds and the college scores victory after victory. Brown falls in love with Miss Travis, but a misunderstanding arises when he discovers why she was so kind to him. Brown wants to adopt Dickie Moore, a

youngster from the hospital. To get the necessary money he agrees to wrestle Man Mountain Dean. In the middle of the bout the effect of the serum wears off, but Joe contrives to win thru a series of tricks. June is at the ringside and their difficulties are patched up when she agrees to marry him to assure the adoption of Dickie.

Brown's performance makes the best of every possible line and situation. Man Mountain Dean is seen only in the wrestling match at the finish. He is a swell foil for Brown. Support is adequate.

Edward Sedgwick's direction shows good timing and a keen sense in developing the gags and slapstick sequences.

AD TIPS: Sell the grand story of Brown as a synthetic super-man. Feature his bout with Dean.

HANNA (Hollywood).

'MOTHER CAREY'S CHICKENS' GOOD TEAR-JERKER

Rates ●●+ in family and rural houses; less elsewhere.

RKO-Radio
82 Minutes

Anne Shirley, Ruby Keeler, James Ellison, Fay Bainter, Walter Brennan, Frank Albertson, Alma Kruger, Virginia Weidler, Donnie Dunagan, Jackie Moran, Margaret Hamilton, Ralph Morgan

Directed by Rowland V. Lee

If there are tears to be shed, MOTHER CAREY'S CHICKENS will draw them forth. We found RKO's version of the Kate Douglas Wiggin story a bit overly sentimental, but that may be due to the fact that we are male and not as tender hearted as some. The women should love it, for it is a fairly con-

vincing drama of sacrifice, devotion and good old-fashioned mother-love. Its wiles are made all the more effective by such expert sentiment-stirrers as Fay Bainter, Anne Shirley and a moppet newcomer named Donnie Dunagan. This should get better than average grosses where family trade is predominant. Sophisticated and action audiences won't care so much for it.

The Carey family is intensely happy until father Ralph Morgan goes off to the Spanish-American war and is killed. Left penniless, mother Fay Bainter goes to work in a factory and is injured. Meanwhile there is conflict between sisters Anne Shirley and Ruby Keeler, both in love with James Ellison. When their old home is bought over their heads, the family contrives to give the impression that

the house is haunted, forcing the buyers to run out on the deal. The story ends on a happy note, with the Careys regaining their home and the sisters ironing out their romantic differences.

Miss Bainter's performance is beautiful to watch. She is definitely a superior film mother. The support is uniformly good, with young master Dunagan displaying great promise. He seems marked for stardom.

Director Lee put the goo on rather thick at times, but it is a smooth job. The photography in parts is outstanding.

AD TIPS: Sell it frankly as a stirring drama of mother love. Copy should mention the Wiggin novel, which had large sale.

BARTON.

(More Reviews on page 6)

'THE SAINT IN NEW YORK' ENGROSSING MYSTERY THRILLER

Rates •• as dualler generally; better in action houses.

RKO Radio

80 Minutes

Louis Hayward, Kay Sutton, Sig Rumann, Jonathan Hale, Jack Carson, Paul Guilfoyle, Frederic Burton, Ben Weldon

Directed by Ben Holmes

This is in the B class only insofar as its production values—it's socko A entertainment in every other respect. "The Saint" might easily become one of the most popular feature series if future films around Leslie Chortoris' character match this first one. From start to finish it is engrossing, suspenseful,

fast moving mystery fare. "The Saint" is flawlessly played by Louis Hayward, who makes him the suave, bland, intrepid character readers of the stories have come to visualize. Lack of some strength will retard this, but it will receive very favorable comment. Action houses should get good returns on exploitation.

A committee organized by Burton enlists the international adventurer, Hayward (The Saint), to rid the city of a gang of brazen racketeers. Hayward sets to work upon the list of six criminals, "rubbing them out" one by one as he operates under his mysterious personality. He discovers that there is an unknown Number Seven. Through Kay Sutton,

who has been double-crossed by the "big fellow," Hayward gets to him, only to discover that it is Burton himself. The Saint kills him, but not until Burton shoots the girl. His job completed, The Saint departs for other shores.

In the supporting cast, Sig Rumann is a standout in a sort of Dutch Schultz role. Kay Sutton registers as the mysterious woman.

Ben Holmes got the most out of this. His direction is swift and he builds suspense very cleverly. He rates an orchid for the job.

AD TIPS: Sell "The Saint" as one of the most fascinating characters in all fiction.

PIX.

'IN OLD MEXICO' HOPALONG CASSIDY IN FINE FORM

Rates ••• for action houses.

Hollywood Preview

Paramount

62 Minutes

William Boyd, George Hayes, Russell Hayden, Paul Sutton, Allan Garcia, Jane Clayton, Trevor Bardette, Betty Amann, Anna Demetrio, Glenn Strange, Tony Roux

Directed by Edward D. Venturini

One group of Westerns which rarely disappoints is Harry Sherman's Hopalong Cassidy series. And this is one of the better ones. Adhering to the series' old-West form-

ula, the story is logical, convincing, with action and comedy handled unusually well. It's a natural for the action and small town houses.

Yarn is a sequel to an earlier picture about "The Fox," a border bandit who disguises himself as a Mexican. This time he is out to avenge himself against Hopalong, who was responsible for sending him to jail. He tricks Cassidy into arriving at a certain Mexican town where he is to meet his friend, Trevor Bordette, a Mexican officer also involved in the Fox's incarceration. Bardette is killed and the Fox bides his time until he

has Cassidy where he wants him. This builds up to the thrill-packed climax wherein Cassidy finally spells complete finish to bandit's career.

Boyd, Hayes and Hayden acquit themselves with their usual finesse. Paul Sutton expertly plays the Fox. Jane Clayton is a Mexican senorita who charms both Boyd and Hayden. This young lady is quite an actress. Anna Demetrio scores as a muchly married housekeeper at the hacienda where Boyd and his friends are living.

Venturini's direction is good.

HANNA (Hollywood).

'WE'RE GOING TO BE RICH' ROLICKING BRITISH COMEDY

Rates •• as dualler.

20th Century-Fox

78 Minutes

Gracie Fields, Victor McLaglen, Brian Donlevy, Carol Browne, Ted Smith

Directed by Monty Banks

Produced in England, this is bolstered for the American market by the presence of Victor McLaglen and Brian Donlevy. The two boys carry on their usual boisterous rivalry with good effect. This time the object of their affections is Gracie Fields, famed British music hall star. She is something new to the American screen—not much on looks, but a world of distinctive personality and

talent. She sings seven songs, not the familiar sort of tune we hear, but she puts them over in her peculiar manner. It should be a strong dualler.

The yarn, a rollicking affair, has Gracie, toast of Australian music halls, traveling with McLaglen, a boisterous "get rich quick" fellow. He tricks her into going to Cape Town, where he has purchased an interest in a gold mine. A riot breaks out and McLaglen goes to jail. Gracie finds work as an entertainer in the hall operated by gambler Donlevy. He falls for her and plots McLaglen's downfall. Donlevy stages a bout in his hall and arranges to have McLaglen thoroughly thrashed. This happens just as word comes

of a gold strike. McLaglen promises Gracie that he is through with the gold urge, but he cannot resist and sets off to get his share. Gracie knows then that she loves him and follows him through the mud.

The sentimental moments are nicely carried off. McLaglen and Miss Fields comprise a team which might be developed to importance.

AD TIPS: Sell McLaglen and Donlevy. Feature Miss Fields as one of the world's most famous entertainers—a great new personality for the American screen. Action houses should plug the fight and the gold rush angle.

PIX.

'UTAH TRAIL' TOP NOTCH RITTER WESTERN

Rates ••• for western houses.

Grand National

(Edward Finney Production)

55 Minutes

Tex Ritter, Horace Murphy, Snub Pollard, Adele Pearce, Karl Hackett, Charles King, Edward Cassidy, Rudy Sooter, Tex Ritter's Tornadoes, "White Flash"

Directed by Al Herman

Here is a western that is just about tops! Ace direction, novelty in plot, plenty of action, five songs that are all easy on the ears, plus a cast of seasoned performers, who do their chores unusually well. Tex's final release for Grand National is the best he has made to date.

Tex, who has never been seen to better advantage, exposes the mystery of the villain's ghost train and shoots it out with them

for a show down. Leader of the bad men is smoothly acted by Hackett, while Charles King is the number one tough guy who takes it on the chin from Tex.

Tex's comedy pals, Murphy and Pollard, do their comedy relief bits in capable manner. Adele Pearce, newcomer, is quite all right as the beautiful, but none too trusting heroine.

PIX.

PRODUCTION SECTION

AUGUST 13th, 1938

7

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

This studio continues to be the least active of any major company in Hollywood. . . . Since our last issue only two pictures have been started. One a western; the other, "Homicide Bureau," one of those police quickies with Bruce Cabot as head man. . . . In his next Western, Larry Darmoud is replacing Jack Luden with Gordon Elliott. The change may become permanent. . . . Reports on "I Am The Law," the Edward G. Robinson opus, are favorable. An increase in the advertising appropriation has been approved. The picture's biggest plug is in its trailer, which features G-Man Edgar Hoover. . . . "You Can't Take It With You" has reached the sneak preview stage and Hollywood is again buzzing with more favorable comment. Capra is one of the few producer-directors in our midst whom no one seems anxious to disparage. . . . Will Columbia lose Capra soon? (See Size-Up of United Artists.) . . . Edith Fellow's next picture "Thoroughbred" has been postponed because of casting difficulties.

GRAND NATIONAL

Only one picture is shooting on this lot at the moment, "Renfrew of the Mounted." . . . This is the first production tackled by this outfit in some time, although Fine Arts, which releases thru G-N, has turned out two in its few weeks of existence. FA is currently readying production on "Wonder World," an imaginative story patterned after "Lost World" and "King Kong." . . . A basis for considerable speculation is the contemplated merger between G-N and E. W. Hammons Educational outfit. The deal has received the approval of G-N's creditors and the court. It calls upon Hammons to invest almost half a million in cash to clean up present indebtedness, as well as to provide operating funds. According to reports, all the minute details have been straightened out and the deal will go through when Hammons produces the money. . . . However, according to Edward Alperson, whether or not Hammons brings home the bacon, G-N will start paying its creditors in early October.

METRO-GOLDWYN-MAYER

Production is maintaining an even pace on this lot with six pictures shooting. Only newcomer is "Vacation From Love" (Dennis O'Keefe and Florence Rice.) . . . "The Great Waltz" is in the cutting room and we're hearing rave reports on the American debut of Meliz Korjus, who is said to be a promising new singing star. Luise Rainer and Fernand Gravet are the stars of this Strauss musical. . . . "Sweethearts" is due to wind up this week, following

which director Van Dyke leaves for Idaho in advance of the "Northwest Passage" troupe. Latter pic will be filmed in technicolor. . . . Rumors of an executive and producer shake-up on this lot are once again making the rounds. There is apparently some foundation to the reports, for they have been recurring almost regularly during the past six months. . . . "Gone With The Wind" has again broke into headlines this week when, as we have always insisted, it was revealed that no actual pact between Selznick and Metro had been made. With Shearer bowing out of the role of Scarlett, it was believed for awhile that Selznick would take his headache to Warners. This was subsequently denied. Now it appears the releasing deal between Metro and Selznick is about ready to be signed. Gable is promised for part of Rhett Butler. No one has been picked for Scarlett as yet. Production is scheduled to start the first of next year. Meanwhile it is hoped that the annoying and conflicting publicity on this picture will cease. . . . "Madame Curie" may be a Garbo vehicle when the elusive star returns from Sweden. It would be ideal casting. . . . Donald Ogden Stewart is writing the screenplay of "The Women," which is Norma Shearer's next after "Idiot's Delight." Hope it isn't true that male characters will be written into the script. It would ruin the basic idea of the story.

MONOGRAM

Since our last comment on this company, Monogram has completed production on "The Last Frontier," a Jack Randall western. Currently filming is "Wanted By the Police," which is the first of Frankie Darro's action series for this studio. . . . In FB's issue of July 30, this section erred when it stated that Monogram's board of directors had voted an increase in its budget amounting to \$2,500,000. The correct statement is that Mono's production allocation for its entire '38-'39 program will constitute that amount. As one of Hollywood's leading columnists is prone to cover up her mistakes, may we say—"There is a difference, isn't there?" . . . However, both "Gangster's Boy" and "Mr. Wong, Detective" will be filmed on higher budgets than originally estimated. . . . In discussing the report that Monogram might increase its budget further, Scott Dunlap points out that Monogram has no grandiose ambitions. He believes it has a definite place in the motion picture scheme of things and intends to remain there. Starting from scratch 18 months ago, the company is said to be in an unusually healthy financial condition and will probably be well into the profit side of the ledger by the first of the year.

(Continued on next page)

Size-Ups

(Continued from page 7)

PARAMOUNT

This studio continues to maintain its position as the production leader of Hollywood. At the moment eight pictures are before the cameras—four new ones having started production within the past few days. . . . Two are programmers, "Illegal Traffic" and "King Of Chinatown." Both belong in the melodrama classification, a field in which this outfit is experiencing considerable success of late. While not the type of pictures critics are inclined to praise, such out and out thrillers as the "Drummond" series, "Prison Farm" and "Dangerous to Know" appear to go over with audiences. Lack of names prevent them from drawing but as dullers these Paramount B's are plenty entertaining. . . . Others of the recently begun quartette are "Thanks for The Memory," a musical and "St. Louis Blues," which co-stars Dorothy Lamour and George Raft. . . . At least six more films will be started this month. . . . Further economies are on their way here as company executives remain adamant in their desire to weed out dead wood and cut down waste wherever possible. The first six months of 1938 were not as successful as they might have been. Hence home office execs are demanding results and, from all indications, are now actually getting them. . . . Studio controlled radio exploitation similar to that employed by 20th Century-Fox for "Alexander's Ragtime Band" will be utilized by this company in its selling campaign on "Men With Wings." The studio is preparing a program called "Cavalcade of Wings," which it will sponsor over the Mutual network. Program is in the form of 13 half hour dramas, which can be tied in with the aviation picture. . . . Harold Lloyd has closed a renewal of his Paramount releasing deal which calls for another Lloyd comedy to be made within the next year. . . . After months of thinking about it this studio has finally decided to film "Gettysburg," a story based on the Civil War battle. Will be one of the biggies on the '38-'39 program.

PROGRESSIVE

This outfit is extremely quiet these days. . . . Contrary to our report that "I Want A Divorce" would start production, it now appears that it may not be filmed within the next three months. . . . Apparently Judell is having releasing trouble as intimated here in earlier issues. Until these difficulties are straightened out there is little that can be reported from the Coast end.

REPUBLIC

Only one picture shooting here, "Overland Express," a Three Mesquiteers western. "Billy The Kid Returns" (Roy Rogers) has just been completed. . . . Coming up within the next few weeks are two of Republic's most pretentious pictures of the season, "Down in Arkansas," the hill billy musical with the Weaver Brothers and Elvira, plus Pinky Tomlin. Scheduled to start before the first of September is "Wagons Westward," super horse opera, which will be directed by George Nicholls. . . . New alignment of producer set-up at this studio places big Moe Siegel as executive producer spot in complete charge of operations. Sol Siegel will continue as supervisor of features and Charles E. Ford still functions as head of the Westerns. Both will be responsible to Moe Siegel. . . . In order to complete the program of 24 Westerns, producer William Berke is scheduled to swing into heavy schedule, which calls upon him to turn out two pictures monthly from now until December.

RKO-RADIO

Only one new entry at this plant—"A Man To Remember" which has only Anne Shirley for the marquee. . . .

An increase in activity is scheduled shortly, according to the company's plan to film 11 features during August and September. Most important of the group is "Memory of Love," Leo McCarey production co-starring Irene Dunne and Charles Boyer. Others appear to be run-of-the-mill RKO offerings. . . . "Room Service" was completed in record time and sneak previewed is reported encouraging.

20th CENTURY-FOX

Only three pictures are shooting on this lot, as studio personnel get their first breathing spell since chieftan Zanuck left for Europe. . . . Zanuck returned this week and is getting hearty commendation for his shrewd publicizing of the film city abroad. The executive's vacation, which took on the appearance of a barn storming trip in behalf of Hollywood, created much good will which can be utilized by the American film companies in their European dealings. . . . There will be no lengthy halt in activity. "Jesse James" is scheduled for immediate production and will complete Zanuck's commitments for the first half of the '38-'39 program. Nancy Kelly gets the lead, replacing Arleen Wheelan, originally set for this assignment opposite Tyrone Power. Sol Wurtzel will gun five new films this month. . . . The death of Warner Oland was a severe blow to this outfit. His characterization of the lovable Charlie Chan was regarded with great respect. The passing of Oland will not mean the end of this highly successful series. Actors for the role are currently being tested, the tide turning to J. Edward Bromberg, the capable character actor who has been under contract here for quite some time. He looks like a good bet. . . . Busy Spencer Tracy will shortly take time out from his many MGM chores to come over here to play opposite Alice Faye in "Dance Hall." Gregory Ratoff will direct. Another Metro player for whom 20th Century is negotiating is Myrna Loy. She is sought to co-star with Warner Baxter in "He Married His Wife."

UNITED ARTISTS

The recent completion of Hal Roach's "There Goes My Heart," leaves only one film shooting on this lot—Goldwyn's "The Lady and the Cowboy" (Cooper-Oberon.) . . . Features scheduled to start shortly are Goldwyn's "Frontier," Wanger's "Trade Winds" and Hal Roach's sequel to "Topper." . . . Small is still undecided on "The Duke of West Point" on which he is reported to have spent \$50,000 to prepare. . . . Selznick's next picture is not yet set. . . . The most interesting UA news concerns Sam Goldwyn's recently concluded deal with Robert Riskin, who joined his staff in the capacity of executive assistant to the producer. Inaugurating a new deal for Hollywood, Goldwyn is bringing Riskin into his organization on a profit sharing basis, which provides that writer will have a cut in all the Goldwyn profits. It is believed that this is but one of several similar propositions Goldwyn is plotting. The most speculative angle of the agreement is whether or not Frank Capra will join Riskin upon the completion of his Columbia contract which calls for only one more picture. These two worked together for many years and Hollywood has always wondered how much of Riskin there was in Capra's work and vice versa. The two have steadfastly remained silent on the question. We doubt that Riskin or Capra had any desire to split up and this department is of the firm opinion that the director will shortly join Riskin under the Goldwyn banner. . . . There is a possibility that Walter Wanger may increase his schedule from 5 to 8 pictures this year as a result of the fine key spot showings of "Blockade" and "Algiers." The success of these two pictures caused UA to grant Wanger an increase of \$1,500,000

(Continued on page 15)

Hollywood Editorial

By DAVID J. HANNA

WHAT IS WRONG WITH COLUMBIA ?

Readers of FB's "Studio Size-Ups" are doubtless aware that the two studios in Hollywood making the least impressive effort to improve their situations at the moment are RKO and Columbia. The former's financial difficulties offer some excuse for its present chaotic condition, but there does not appear to be any reasonable alibi for the uninspiring course Columbia is pursuing in its production policy. A glance at the line-up of forthcoming product from this studio shows that, except for "You Can't Take It With You" and possibly "I Am the Law," there is not another worthwhile picture in the bunch. Each in common with the average run of Columbia product is sent out handicapped by a lack of top names and hardly a single showmanly angle to help sell it to the public. These are constantly occurring weak links in this company's operations and it is high time something was done about it.

On the casting subject this writer has continually pointed out Columbia's apparent unwillingness to secure or create drawing names for more than a few pictures throughout the year. A recent item in one of the local trade papers emphasizes this fact when it states that at least five important Columbia films are being held up because of casting difficulties. They are the sequel to "There's Always a Woman," "Golden Boy," "Thoroughbred," "Murder in Massachusetts" and the contemplated story based on the "Blondie" comic strip.

To reconcile this situation with the present availability of players in Hollywood is difficult. Other studios appear to be having no trouble at all in bolstering their casts with name players outside of their own contract lists. In this issue, Studio Size-Ups points out how intelligently Universal is following this policy. Recently we commented on Republic's ability to secure capable talent of fair marquee value. And Monogram's Scott Dunlap is no slouch when it comes to building up casts for his company's product. Yet Columbia, with all its resources, continues to point out the limitations of its group of contract players and mutters about the lack of important players available.

It all adds up to the opinion often voiced about this company; namely, that it is too willing to slide through its commitments solely on the strength of the Capra pictures and the occasional extra hit or two it may squeeze through in the course of a season. As for the rest of the product,

it is like so much hash—ground out to be buried in double and triple bills.

In the past such a policy may have had its virtue insofar as Columbia was concerned. But, as indicated by the company's recent financial statement, it is probably not so profitable today. Certainly one would believe that a radical change of policy is in order.

There have been reports from time to time of an expansion move; one that would specifically lead to the production of more upper bracket pictures. It has remained "just talk" at Columbia. There are enough expensive flops being made in Hollywood, so, perhaps, it is just as well that the Cohns stick to their theory of leaving all but a few of the "colossal" features to the other studios.

If that is to be the policy, it strikes us that Columbia might make an effort to enroll some better known names for its program pictures. If Monogram and Republic encounter no great difficulty in employing fairly attractive names not under contract to the major studios, Columbia should be no worse off. There are dozens of such players available, yet Harry Cohn persists in using people whose names are virtually valueless on theatre marquees.

Last year we had high hopes for Columbia, because the run-of-the-mill programmers had selling angles, in addition to better casts. Such pictures as "The Devil Is Driving," "The Frame-Up," "I Promise to Pay," "Counterfeit" and "League of Frightened Men" were saleable merchandise. This season, even the asset of exploitation value is absent from most of the Columbia quickies. Poor judgment in the story department has become commonplace.

The failure of Columbia's studio must be making it extremely difficult for its distribution branch to make a good showing and to satisfy their customers. Another season like '37-'38 may prove disastrous.

It is high time Harry Cohn got down to serious business and made the changes common sense demands. We are pointing our finger at Columbia because we sincerely have every desire to see it succeed. The independent exhibitors of America need a strong, healthy, prospering Columbia and they are only watching for evidence that the company will do its share to make motion pictures the public's "Best Entertainment!"

PRODUCTION RECORD

*In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.
All new product is on 1937-38 programs, unless otherwise noted.*

COLUMBIA

Sold 1937-38	Features	(41)	Completed	(30)	In Production	(1)
	Westerns	(22)	Completed	(16)	In Production	(1)
	Serials	(4)	Completed	(4)	In Production	(0)
Sold 1938-39	Features	(41)	Completed	(2)	In Production	(1)
	Westerns	(16)	Completed	(0)	In Production	(0)
	Serials	(4)	Completed	(0)	In Production	(0)

HOMICIDE BUREAU

Shooting started—August 1

Drama

Cast: Bruce Cabot, Rita Hayworth, Marc Lawrence, Gene Morgan, Robert Paige, Richard Fiske, Mornoi Olsen, Norman Willis, Lee Prather, Eddie Fetherson

Directed by C. C. Coleman, Jr.

Produced by Irving Briskin

Story: Concerns a unit in the police department which is being criticized by the Citizens' League. Bruce Cabot, assistant to the captain in charge of the division, succeeds in silencing the antagonism by revealing the head of the league to be a gangster chieftain. Rita Hayworth is Cabot's romantic interest.

WEST OF THE SANTE FE

Shooting started—July 28

Western

Cast: Charles Starrett, Iris Meredith, Sons of the Pioneers, Bob Nolan, Hank Bell, Buck Connor, Dick Curtis, Hal Taliaferro, Eddie Cobb

Directed by Sam Nelson

Produced by Irving Briskin

Story: Dick Curtis, a cattle buyer, purchases his stock from rustlers. When Iris Meredith's father refuses to do business with him he is killed. With the help of Charles Starrett, who is presumably hiding from the law, she effects the downfall of Curtis and his gang.

IN PRODUCTION

Not for Glory.....7/30

RECENTLY COMPLETED		COMPLETED	
Release Date	Details in Issue	Release Date	Details in Issue
9/15	Crime Takes a Holiday.....4/9	7/15	Pioneer Trail (Orig. Valley of Violence).....4/23
8/15	Girl's School.....7/16	7/21	Reformatory (Orig. Orphans of the Law).....5/14
6/27	Gladiator, The.....6/4	7/28	South of Arizona (Orig. Singing Guns).....5/14
6/15	Highway Patrol (Orig. State Patrol).....4/9	6/20	Stage Coach Days.....3/26
8/25	Holiday.....3/12-26	6/30	West of Cheyenne.....4/9
8/25	I Am the Law (Orig. Outside the Law).....6/4	9/5	Wild Bill Hickok (Serial).....6/4
8/29	Juvenile Court.....7/16		Wings of Doom.....7/2
5/12	Lady Objects, The.....7/2		You Can't Take It With You.....5/14
8/22	Law of the Plains.....2/26		
8/22	Phantom Gold.....6/18		
9/22	Phantom Trail, The.....7/16-30		

CASTING

Gordon Elliott replaces Jack Luden in Larry Darmour's next western.

GRAND NATIONAL & FINE ARTS

GRAND NATIONAL			
Sold 1937-38	Features	(43)	Completed (15)
	Westerns	(22)	Completed (6)
FINE ARTS			
Sold 1937-38	Features	(18)	Completed (1)
	Westerns	(8)	Completed (1)

UNTITLED RENFREW WESTERN

(Grand National)

Shooting started—August 8

Western

Cast: Jimmy Newell, Jean Carmen, Warren Hull, Stanley Blystone, Walter Byron, Ted Adams, Earl Douglas, Milburn Stone, Roy Barcroft, Oscar Cody, David O'Brien

Directed by Elmer Clifton

Produced by Phillip Krasne

Story: Unavailable.

WESTERN No. 1

(Completed)

(Fine Arts)

Cast: George Houston, Al St. John, Beth Marion, Dave O'Brien, Alden Chase, Jack Ingram, Slim Whitaker, Ken Duncan, Carl Methews, Kit Guard, Bob Woodward, Jack Smith, Walter Byron, Bud Buster, Frank Larue, Dorothy Fay, Mantan Moreland

Directed by Sam Newfield

Produced by Maurice Conn

Story: George Houston plays Wild Bill Hickok, who goes to Kansas, where his pal Dave O'Brien has a cattle commission business. Outlaws have concocted a shrewd way to relieve the cowboys of their cattle by forcing them to drive through a treacherous pass, where the bandits ambush them and steal the cattle. Houston and his pal Al St. John are instrumental in stopping this and reveal Alden Chase to be the head of the gang.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/17	Held for Ransom High Command	8/12	Shadows Over China.....7/30
7/1	I Married a Spy		Utah Trail, The

MISCELLANEOUS INDEPENDENTS

ROADSHOW PRODUCTIONS

SONGS AND SADDLES

Shooting started—July 29

Musical outdoor-drama

Cast: Gene Austin, Candy and Coco, Lynn Berkeley, Joan Brooks, Ted Clare, Harry Roquemore

Directed by Harry Fraser

Produced by Max Alexander

Story: Gene Austin is a country boy who makes good in the big city singing on the radio. At the height of his success, ill health forces him to return to the outdoors. He finds himself the object of a treacherous scheme against him by a band of crooks. Austin succeeds in outwitting them, meanwhile gaining the love of Lynn Berkeley.

GEORGE HIRLIMAN PRODUCTIONS

MURDER ON SUNSET BOULEVARD

(Completed)

Shooting started—August 1

Musical drama

Cast: Sally Rand, Reed Hadley, Dennie Moore, Sugar Kane, Paul Sutton, Stanley Price, Vince Barnett, Esther Muir, Frank O'Connor, George Douglas, Lona Andre, Henry King and his orchestra

Directed by Louis Gasnier

Produced by George Hirliman

Story: In order to track down the murderer of her father, Sally Rand poses as an exotic London dancer and secures a job in a night club run by Paul Sutton, whom she suspects of knowing something about the crime. Her identity is revealed by accident, but her sweetheart, Reed Hadley, arrives in time to save her from trouble. Sutton is disclosed as the head of a fake accident ring.

METRO-GOLDWYN-MAYER

Sold 1937-38 (44-52)	Completed (42)	In Production (1)
Sold 1938-39 (44-52)	Completed (4)	In Production (4)

VACATION FROM LOVE

Shooting started—August 3

Comedy

Cast: Dennis O'Keefe, Florence Rice, Reginald Owen, Maude Allen, Edward Brophy, Tom Rutherford, Truman Bradley

Directed by George Fitzmaurice

Produced by Phillip Krasne

Story: Concerns the difficulties between Dennis O'Keefe and Florence Rice when they discover they are no longer happy after five years of married life. How they solve this problem is the basis for the rest of this comedy.

To be released Sept. 24 on 1938-39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
9/2 Boystown	6/18	9/9 Stablemates	7/16
9/16 Listen Darling	7/16	10/28 Sweethearts	7/2

RECENTLY COMPLETED

8/19 Blockheads (Orig. Meet the Missus).....	6/18	8/12 Rich Man, Poor Girl (Orig. It's Now or Never).....	7/2
7/29 Chaser, The.....	6/18	7/15 Shopworn Angel.....	4/9
8/5 Crowd Roars, The (Orig. Give and Take).....	5/14	6/3 Three Comrades.....	3/12
7/8 Fast Company.....	6/4	10/14 Three Loves Has Nancy.....	7/16
5/13 Hold That Kiss.....	4/9	10/26 Too Hot to Handle.....	5/14
7/22 Love Finds Andy Hardy.....	6/4	6/10 Toy Wife, The.....	3/26
6/17 Lord Jeff.....	3/26	6/24 Woman Against Woman (Orig. Enemy Territory).....	4/23
Marie Antoinette.....	1/15		

STORY BUYS

"Kindling," novel by Nevil Shute.

"Busman's Holiday," novel by Dorothy Sayer.

"Heritage of the Wild," original by Wells Root.

"Death on the Table," original by Guy Beauchamp and Michael Pertwee.

CONTRACTS

Director Sylvan Simon termed.

Players Ruth Hussey and Gene Reynolds optioned.

Damon Runyon to writer's deal.

Director Josef von Sternberg termed.

Sidney Howard to rewrite "Northwest Passage."

CASTING

Edward Norris replaces Donald Barry in "Boystown."

Frank Morgan and Dennis O'Keefe to "Vacation from Love."

Robert Young to "Honolulu."

Bert Lahr to "Wizard of Oz."

Laura Hope Crews and Charles Coburn to "Idiot's Delight."

MONOGRAM

Sold 1937-38	Features (26)	Completed (23)	In Production (0)
	Westerns (16)	Completed (16)	In Production (0)
Sold 1938-39	Features (26)	Completed (2)	In Production (1)
	Westerns (16)	Completed (2)	In Production (0)

THE MEXICALI KID

(Completed)

Shooting started—July 28

Western

Cast: JACK RANDALL, Wesley Barry, Eleanor Stewart, William von Brincken, Ed Cassidy, Bud Osborne, George Chesebro, Ernie Adams

Directed by Wallace Fox

Produced by Robert Tansey

Story: Randall meets Wesley Barry (The Mexicali Kid) and is instrumental in saving him from arrest. They land at a ranch controlled by Eleanor Stewart and managed by Von Brincken. Mysterious killings are forcing many of Eleanor's men to quit, and the ranch, on whose prosperity depends the life of the whole community, is in a bad way financially. Randall suspects Von Brincken and is successful in exposing him.

To be released on '38-'39 program.

WANTED BY THE POLICE

Shooting started—August 3

Action

Cast: Frankie Darro, Lillian Elliott, Robert Kent, Evelyn Knapp, Matty Fain, Don Rowan, Sam Bernard, Maurice Hugo, Thelma White, Willy Costello, Walter Merrill, Ralph Peters

Directed by Howard Bretherton

Produced by Lindsley Parsons

Story: Because Frankie Darro's sister, Evelyn Knapp, cannot marry her policeman sweetheart, Robert Kent, until Frankie gets a job, he finds one in Matty Fain's garage. It is not until sometime later that Frankie discovers he is working for a racketeer in "hot" cars. He is instrumental in causing the downfall of the gang.

To be released on '38-'39 program.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/3 Barefoot Boy	6/18	6/22 Romance of the Limberlost	5/14
8/24 Circus Comes to Town, The	7/16	9/14 Starlight Over Texas	7/30
7/6 Man's Country	6/4	4/30 Two Gun Justice	3/20
6/8 Marines Are Here, The	4/23		

STORY BUYS

"Shore Leave," magazine story by Steve Fisher.

"Skipper McCoy," original by Brenda Weisberg.

PARAMOUNT

Sold 1937-38	Features (53)	Completed (48)	In Production (0)
	Westerns (6)	Completed (6)	In Production (0)
Sold 1938-39	Features (52)	Completed (9)	In Production (7)
	Westerns (6)	Completed (3)	In Production (0)

THANKS FOR THE MEMORY

Shooting started—August 1

Musical

Cast: Bob Hope, Shirley Ross, Charlie Butterworth, Otto Kruger, Hedda Hopper, Roscoe Karns, Laura Hope Crews, Elizabeth Patterson, Patricia Wilder, Eddie Anderson, Jack Norton, Edward Gargan

Directed by George Archainbaud

Produced by Harold Hurley

Story: Story of a young couple played by Bob Hope and Shirley Ross. He is a salesman attempting to write a novel. He allows Shirley to support him by modeling in order that he may devote more time to the book. This brings its complications and they separate. Subsequently they reunite when Shirley is about to have a baby.

To be released on '38-'39 program.

ST. LOUIS BLUES

Shooting started—August 6

Comedy-drama

Cast: GEORGE RAFT, DOROTHY LAMOUR, Tita Guizar, Jessie Ralph, Maxine Sullivan, William Frawley, Punkins Parker, Jerome Cowan

Directed by Raoul Walsh

Produced by Jeff Lazarus

Story: Dorothy Lamour is a Broadway star forced by her manager, Jerome Cowan, to pose as a South Sea Island girl and sing her numbers dressed only in a sarong. During a trip West for an engagement, Dorothy eludes the watchful Cowan and gets a job on a Show Boat run by George Raft. She becomes a favorite with the river audiences, more so when, at Raft's suggestion, she dons native dress. Word of this entertainer reaches Cowan, who catches up with her just as the company is about to play St. Louis, a particularly important date for Raft. Cowan gets out an injunction against her, but Lamour contrives to get around this, sings in the show, and upon its completion promises to marry Raft.

To be released on '38-'39 program.

ILLEGAL TRAFFIC

Shooting started—August 2

Melodrama

Cast: J. Carroll Naish, Mary Carlisle, Robert Preston, Pierre Watkin, Larry "Buster" Crabbe, Richard Denning, Philip Warren, Sheila Darcy, Dorothy Howe, Dolores Casey, Richard Stanley, Regis Toomey, Wm. B. Davidson, Joe Crehan, Monte Blue

Directed by Louis King

Produced by Harold Hurley

Story: Robert Preston, a G-man, breaks up the gang operated by J. Carroll Naish, which aids criminals to escape. Mary Carlisle is the romantic interest.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
9/23 Arkansas Traveler, The	7/16	10/21 King of Alcatraz	7/30
11/4 Escape From Yesterday	7/30	Zaza	7/2

(Continued on next page)

(Continued from previous page)

RECENTLY COMPLETED

11/25 Artists and Models Abroad...5/21	(Orig. Beneath Western Stars).....5/14
6/24 Bar 20 Justice.....12/18	6/17 Prison Farm.....2/26
7/2 Booloo.....6/18	7/29 Professor Beware.....12/4
8/19 Bulldog Drummond in Africa.....6/4	Sunset Trail (Orig. Silver Trail Patrol).....7/30
9/30 Campus Confessions.....7/16	9/2 Sing You Sinners.....4/9
8/5 Give Me a Sailor.....4/23	8/26 Sons of the Legion.....7/16
10/14 If I Were King.....5/21	8/26 Spawn of the North.....3/26
9/9 In Old Mexico (Orig. Return of the Fox).....5/21	8/12 Texans, The.....3/26-3/26
10/30 Men With Wings.....5/14	7/1 Tropic Holiday.....2/26
10/28 Mysterious Rider, The.....7/2	6/3 Touchdown Army.....7/2
Paris Honeymoon.....6/4	You and Me.....1/29
7/8 Pride of the West	

CONTRACTS

Players William Frawley and Patricia Wilder renewed.

CASTING

Fred MacMurray and Dorothy Lamour to "Mantrap."
Robert Preston lead in "Illegal Traffic."
E. E. Clive to "Bulldog Drummond vs. Scotland Yard."
Laura Hope Crews to "Thanks for the Memory."
Buster Crabbe to "Illegal Traffic."

REPUBLIC

Sold 1937-38 Features (30)	Completed (24)	In Production (0)
Westerns (16)	Completed (16)	In Production (0)
Serials (4)	Completed (4)	In Production (0)
Sold 1938-39 Features (31)	Completed (0)	In Production (0)
Westerns (24)	Completed (2)	In Production (0)
Serials (4)	Completed (0)	In Production (0)

BILLY THE KID RETURNS

(Completed)

Shooting started—July 28

Western

Cast: Roy Rogers, Smiley Burnette, Lynn Roberts, Morgan Wallace, Fred Kohler, Betty Rodman, Art Dillard, Betty Jean Hainey, Patsy Lee Parson, Rudy Sooter, Jack Kirk, Al Taylor, Ray Nichols

Directed by Joe Kane

Produced by Charles E. Ford

Story: Roy Rogers bears a marked resemblance to Billy The Kid. When that notorious outlaw is killed, Roy becomes an associate of the sheriff in a scheme to restore law and order to New Mexico in its settling period. He poses as The Kid, and accomplishes as much good as the outlaw did wrong. He is accused of a robbery and in proving himself innocent succeeds in driving out bandits who have been terrorizing the countryside.

To be released on '38-'39 program.

OVERLAND STAGE RAIDERS

Shooting started—August 4

Three Mesquiteers—Western

Cast: John Wayne, Ray Corrigan, Max Terhune, Louise Brooks, Gordon Hart, Anthony Marsh, Frank La Rue, Charles Whitaker, Duke R. Lee, Edwin Gaffney, Jr., George Plums, George Sherwood

Directed by George Sherman

Produced by William Berke

Story: The Three Mesquiteers are owners of an airport in an isolated gold mining country. After several gold shipments have been robbed, they persuade the miners to ship by air. All goes well until a group of gangsters steal a cargo. In the ensuing investigation, it is revealed that Anthony Marsh, who is associated with them, has a criminal record, although actually innocent of any complicity in the crime. After various difficulties the Mesquiteers succeed in straightening out the matter by tracking down the crooks.

To be released on '38-'39 program.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/15 A Dangerous Adventure (Orig. As You Are).....6/18		6/13 Ladies in Distress (Orig. First Prize).....1/15	
7/15 Army Girl.....5/14		8/15 Man From Music Mountain.....7/16	
8/8 Come On, Leathernecks.....7/2		Pals of the Saddle.....7/30	
Dick Tracy Returns (serial).....6/18		6/15 Riders of the Black Hills.....5/14	
8/15 Durango Valley Riders.....4/28		5/11 Romance on the Run.....3/26	
8/29 Everything Happens to Us.....7/16		8/22 Tenth Avenue Kid.....7/16	
Fighting Devil Dogs.....3/26		Western Justice.....6/18	
5/23 Gangs of New York.....4/9			

STORY BUYS

"Lone Star Bullets," "Pony Express Trail," "Pals of the Saddle," "Red River Range," originals by William Scott MacDonald.

CASTING

Pinky Tomlin to hill billy musical starring Weaver family.
Louise Brooks lead in "Overland Stage Raiders."

RKO-RADIO

Sold 1937-38 Features (51)	Completed (49)	In Production (2)
Sold 1938-39 Features (40-58)	Completed (1)	In Production (1)
Westerns (6)	Completed (0)	In Production (0)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to FB's production record a few weeks prior to release.

A MAN TO REMEMBER

Shooting started—August 3

Drama

Cast: Anne Shirley, Lee Bowman, Edward Ellis, Frank M. Thomas, Dickie Jones, Granville Bates, Harlan Briggs, Julian Tannen

Directed by Garson Kanin

Produced by Robert Sisk

Story: (Not available; see later issues.)

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Gunga Din.....7/2-30		Mad Miss Manton.....7/16	

RECENTLY COMPLETED

9/9 Affairs of Annabel, The.....6/18-7/2	8/5 I'm From the City.....6/4-7/2
5/20 Blind Alibi.....4/26	7/29 Mother Carey's Chickens.....5/14-7/2
6/17 Blonde Cheat.....4/9	Mr. Doodle Kicks Off.....7/30
6/24 Border G-Man.....5/14	O'Brien No. 4.....7/30
9/2 Carefree.....5/21-7/2	6/3 Saint in New York.....3/12
7/8 Crime Ring.....5/14-6/18	7/22 Sky Giant.....5/14-6/18
9/23 Fugitive For a Night.....7/30	4/8 This Marriage Business.....2/12
4/22 Go Chase Yourself.....2/26	8/26 Vagabond Kid, The (Orig. Breaking the Ice).....6/4-7/2
5/13 Gun Law.....6/18-7/2	
7/1 Having Wonderful Time.....10/9	

CONTRACTS

George O'Brien to six picture deal.

Writer George Bricher termed.

Player Lorna Lind termed.

Lee Marcus to 3 year deal as general supervisor.

Robert Sisk renewed.

Director Lou Landers optioned.

Claudette Colbert and Bob Burns to 1 picture deals.

Mitzi Green's contract cancelled.

CASTING

Miriam Hopkins lead in "Trailer Romance."

Sally Eilers to "Sing, Sisters."

Victor McLaglen lead in "Pacific Liner."

20th CENTURY-FOX

Sold 1937-38 Features (44-56)	Completed (49)	In Production (0)
Westerns (4)	Completed (4)	In Production (0)
Sold 1938-39 Features (44-56)	Completed (17)	In Production (3)

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
11/25 By the Dawn's Early Light.....7/16		9/30 Submarine Patrol (Orig. Wooden Anchors).....7/16	
Sharpshooters (See Daredevils No. 1).....7/30			

RECENTLY COMPLETED

7/1 Always Goodbye.....4/23	9/2 My Lucky Star.....5/14
11/4 Always in Trouble.....6/18	6/10 One Wild Night.....3/26
12/9 Five of a Kind.....7/16	7/8 Panamint's Bad Man.....5/14-21
8/5 Gateway (Orig. Ellis Island).....5/21	7/8 Passport Husband.....5/14
9/16 Hold That Co-Ed.....7/2	Road Demon (See Sport Series No. 2).....7/2
7/22 I'll Give a Million.....4/23	9/9 Safety in Numbers.....7/2
11/11 Just Around the Corner (Orig. Lucky Penny).....5/14	8/21 Speed to Burn.....3/26
9/23 Meridian 7-1212.....5/21	10/14 Straight, Place and Show.....6/4
10/7 Meet the Girls.....6/4	10/28 Suez.....5/14
Mr. Moto's Last Warning (Orig. Mr. Moto in Egypt) 6/18	12/16 While New York Sleeps.....7/16

STORY BUYS

"Death Makes a Decree," by Phillip Wylie.

"Samson and the Ladies," original by Hilda Stone and Betty Reinhardt.

(Continued on page 14)

NOTES ABOUT FILMS AND FILM PEOPLE . . .

BY

YOUR HOLLYWOOD CORRESPONDENT

Co-operative producing companies have long been discussed in Hollywood, but few of the proposed plans for the formation of such organizations have ever extended beyond the conference stage. Hence, when Myron Selznick, one of our leading agents, announced that he would enter the production field as head of a profit sharing company to be formed by some of the top talent under his wing, I automatically became a resident of Missouri. Apparently, though, Selznick is determined to give the idea a try. Articles of incorporation have already been drafted for Ernst Lubitsch Productions, Inc. Lubitsch's first production under this set-up will be "The Shop Around the Corner," and will star Dolly Haas, the Continental favorite formerly under contract to Columbia. Present plans call for a picture co-starring William Powell and Carole Lombard to be the second Selznick production, also under the directorial guidance of Lubitsch.

It is always a pleasure to see Max and Arthur Alexander, for they alone of all the smaller independent producers seem to go on year after year turning out a few pictures without falling into the financial pitfalls that beset the average small operator. They retain adequate, but unimpressive, offices, answer their own telephone and surround themselves only with such personnel as each individual production requires. Thus with no money spent on Hollywood elegance, the Brothers Alexander have come to put into their pictures. At the moment they are shooting "Songs of the Saddles," a musical outdoor-drama starring Gene Austin. According to Bob Kerr, who is affiliated with the Alexanders in this enterprise, the film will be road-showed along with personal appearances of Austin. The singer is very popular with theatre audiences and this scheme should go a long way toward insuring bookings.

Being a die-hard movie fan who runs to early bird matinees and midnight showings of pictures missed at previews, I have never been overly enthusiastic about radio entertainment. But my hat is most certainly off to Bill Bacher for his superb handling of the special broadcast of "Alexander's Ragtime Band." In that hour and fifteen minutes of ear entertainment, Bacher had more production value than many filmmakers get into a dozen pictures. Hollywood should not overlook Bacher in its constant search for production brains.

Young Mickey Rooney is the latest heir to the title of "busiest actor in Hollywood." At the moment he is playing leading roles in both "Boystown" and "Stablemates." Upon completion of these assignments, Mickey gets a well-earned vacation and then reports to the studio for a new Judge Hardy film. Incidentally in "Boystown," Rooney will receive co-star billing along with Spencer Tracy.

I can't help but feel that Metro is making a big mistake in glamourizing Hedy La Marr merely on the strength of her performance in "Algiers." Her role in that picture was

a simple one which could have been performed by any beautiful woman. As yet, Miss La Marr has had no real acting test, but her publiciteers are selling her as a combined Garbo-Dietrich. This build-up will turn the fans into critics and if she does not live up to expectations in her next picture, she will be just another Hollywood importation gone wrong.

Inspired by the success of the serial, "The Lone Ranger," Republic is currently negotiating for the film serialization rights of another air thriller, "The Phantom Pilot." The program is released on the Coast and plays five times weekly.

Ralph Ravenscroft, who has been in this business long enough to know better, is the head of a new company called Pictorial Productions. His first picture will be "Navajo," with an all-Indian cast. Release for the film will not be set until it is completed.

At times one wishes our California climate were not so tempting, for then more of our picture stars would follow the example of a few—live somewhere else and merely come to the film city as production requires. Hollywood seems to stifle talent and rare is the player who does not reflect this in his work. A new example of Hollywooditis is Franchot Tone, who is leaving the screen upon the completion of his Metro contract. The studio is making no great effort to retain him nor do very many people regret his departure. A few nights ago I attended a revival of "Gabriel Over the White House." This was Tone's first picture, one in which he vividly illustrated what a really capable actor he is. Here was a fresh, vital personality, flashing and alive—vastly different from the listless, indifferent Tone of today. Only in "Three Comrades" did he approach his earlier performance. Another taste of hard work in the legit theatre may be just what Tone needs!

CHATTER . . . Production on Standard Pictures' "100,000 Witnesses," which is to star George Jessel, has been postponed until fall. . . . Coronet Pictures (Columbia release) and Buck Jones will wash up their contract following the completion of the two remaining pictures on their schedule. . . . John Speaks declares that production on his Paramount release, "Little Orphan Annie," has been postponed, not shelved as reported. . . . Columbia is mulling over the idea of reissuing the Mickey Maguire shorts. Mickey being the present Mickey Rooney, pride of the Metro lot. . . . "King of the Turf" (Adolphe Menjou) has been put on Edward Small's production schedule. . . . Universal has effected a grand radio tie-up for "Letter of Introduction." . . . Jeff Davis, self-titled "King of the Hoboes," is in Hollywood acting as technical advisor on Par's "The Arkansas Traveler." . . . Rumor has it that finis will soon be written to the partnership of Laurel and Hardy. . . . "500,000,000 Can't Be Wrong" is the title of the short to be exhibited throughout the country on behalf of the "Motion Pictures Are Your Best Entertainment" drive.

STAR DUST

Nominated for Better Roles

ISABEL JEWELL

No actress in all Hollywood has given us more blood-chilling dramatic moments than this girl. Her thin face, wide eyes, quivering lips are dramatic in themselves and she knows extremely well what to do with them. In our Album of Memorable Performances we find her listed for the distraught wife of the flier in "Ceiling Zero;" for the seamstress in "Tale of Two Cities;" for the prostitute in "Lost Horizon," and, now, for that one scene in "The Crowd Roars." There's a dramatic shock in her playing. Isabel Jewell is a mistress of emotions and the casting directors have no right to rob the public of her talent!

PRODUCTION RECORD

(Continued from page 12)

CONTRACTS

Players Ruth Terry, and Robert Kellard optioned.
Writers Albert Ray and Frances Hyland to new deals.
Director Joseph Santley renewed.
Director Otto Brower optioned.
Binnie Barnes to term contract.
Writer Leonardo Bercovici signed.

CASTING

Eddie Cantor top spot in "The Average Man."
June Gale femme lead in "A Very Practical Joke."
Nancy Kelly to femme lead in "Jesse James."

UNITED ARTISTS

GOLDWYN:	Sold for 1937-38 (5)	Completed (5)	In Production (0)
SELZNICK:	Sold for 1937-38 (4)	Completed (4)	In Production (0)
WANGER:	Sold for 1937-38 (5)	Completed (4)	In Production (0)
KORDA:	Sold for 1937-38 (5)	Completed (3)	In Production (0)
LONDON:	Sold for 1937-38 (7)	Completed (5)	In Production (0)
GOLDWYN:	Sold for 1938-39 (5)	Completed (0)	In Production (1)
SELZNICK:	Sold for 1938-39 (2)	Completed (0)	In Production (0)
WANGER:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
KORDA:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
SMALL:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
ROACH:	Sold for 1938-39 (8)	Completed (1)	In Production (0)

IN PRODUCTION

Release Date	Details in Issue
9/30	Lady and the Cowboy, The...7/2 (Goldwyn)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
7/22	Algiers.....4/9 (Wanger)	8/26	There Goes My Heart.....6/18 (Roach)
7/29	Young in Heart, The.....5/14 (Selznick)		

UNIVERSAL

Sold 1937-38	Features (40)	Completed (35)	In Production (2)
	Westerns (10)	Completed (8)	In Production (0)
	Serials (4)	Completed (4)	In Production (1)
Sold 1938-39	Features (40)	Completed (1)	In Production (1)
	Westerns (10)	Completed (0)	In Production (0)
	Serials (4)	Completed (1)	In Production (0)

THE COMET

Comedy-drama

Shooting started—July 25

Cast: William Gargan, Joy Hodges, Andy Devine, Ruth Donnelly, Florence Roberts, Louise Stanley, Kay Linaker, David Gorcey

Directed by Otis Garrett

Produced by Max H. Golden

Story: This concerns the feud between William Gargan and Joy Hodges, rival columnists, over a suspected murderess, Kay Linaker. Andy Devine is Gargan's stooge and Ruth Donnelly assists Miss Hodges in maintaining her viewpoint.

TWINS OF THE WEST

Western

Shooting started—July 30

Cast: Bob Baker, Hal Taliaferro, Marjorie Reynolds, Forest Taylor, Glen Strange, Jack Rockwell

Directed by George Waggner

Produced by Trem Carr

Story: Bob Baker plays the dual role of twin brothers, one of whom becomes the Sheriff of the county; the other a bandit. Their paths separate, but they are later reunited as the Sheriff faces the unpleasant duty of apprehending his brother. In the ensuing complications, he himself is mistaken for the bandit. A member of the bandit's gang saves him from the unpleasant duty of killing his own brother. Marjorie Reynolds carries the romantic assignment.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
8/19	That Certain Age.....7/2	9/9	Youth Takes a Fling.....7/2

RECENTLY COMPLETED

	Freshman Year	7/2		Red Barry (serial).....	6/18
4/22	Lady in the Morgue	3/12	8/19	Road to Reno	6/18
	Missing Guest, The	6/18	5/6	Sinners in Paradise.....	3/26
6/17	Outlaw Express	6/15	6/15	State Prison	6/4
	(Orig. Pony Express Days) 5/14	6/3		Western Trails	4/9

STORY BUYS

"Strange Faces," original by Cornelius Reece and Arnold Guiste.
"Big Town Czar," original by Ed Sullivan.

CONTRACTS

W. C. Fields to 2 pix deal.
Director Harold Young signed to 4 year contract; two pictures annually.
Hally Chester termed.

CASTING

Charles Ruggles to "Adam's Evening" and "Service De Luxe."
W. C. Fields to "You Can't Cheat An Honest Man."
David Gorcey to "The Comet."
Tom Brown and Wallace Ford to "SOS."

WARNER BROTHERS

Sold 1937-38 (60)	Completed (58)	In Production (0)
Sold 1938-39 (52)	Completed (7)	In Production (10)

HEART OF THE NORTH

Other details issue July 16

Story: When a river boat is robbed of its cargo of gold and furs, mountie Dick Foran becomes implicated, due to his efforts to shield the father of Gloria Dickson from suspicion. He is discharged, but with the help of his old pal, Allen Jenkins, succeeds in proving his innocence by disclosing the actual thief. Gale Page figures in the story as his fiance, who gracefully bows up when she realizes Dick is actually in love with Gloria.

GOING PLACES

Shooting started—August 3

Musical-comedy

Cast: DICK POWELL, Anita Louise, Walter Catlett, Allen Jenkins, Minna Gombell, Harold Huber

Directed by Ray Enright

Produced by Barney Glazer

Story: Dick Powell is a sporting goods salesman, who in order to get certain business disguises himself as a well-known jockey. Complications arise when he is forced to ride a horse in the big handicap. He makes the best of it, gets the business and the girl, Anita Louise.

To be released on '38-'39 program.

DAWN PATROL

Shooting started—August 4

Drama

Cast: ERROL FLYNN, David Niven, Basil Rathbone, Donald Crisp, Pater Willis, Melville Cooper, Barry Fitzgerald, Michael Brook, Carl Esmond, Rodion Rathbone

Directed by Edmund Goulding

Produced by Robert Lord

Story: This is a remake of the earlier picture. Tells the story of the comradeship between two members of the British Flying Corps through and following the World War. They are played by Errol Flynn and David Niven. No women players appear, although romantic conflict and intrigue is intimated.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
	Angels With Dirty Faces.....7/2		Torchy Gets Her Man.....7/30
	Blackwell's Island.....7/16		Sisters, The.....6/18
	Brother Rat.....7/16		Wings of the Navy.....7/16-30
	Curtain Call.....7/30		

RECENTLY COMPLETED

7/30	Amazing Dr. Clitterhouse.....3/12	5/21	Men Are Such Fools.....1/1
9/3	Boy Meets Girl.....3/12	8/6	Mr. Chump.....3/26
9/3	Broadway Musketeers.....6/4	7/9	My Bill (Orig. In Every Woman's Life).....4/9
5/38	Crime School.....2/12	5/21	Mystery House.....11/6
6/18	Cowboy From Brooklyn.....1/29	7/23	Penrod's Double Trouble.....12/18
8/20	Four's a Crowd.....3/26	7/16	Racket Busters.....5/14
8/27	Four Daughters (Orig. Sister Act).....5/14	5/7	Torchy Blane in Panama.....1/29
	Garden of the Moon.....4/23		Unlawful.....6/4
6/11	Gold Diggers in Paris 1/29-2/26		Valley of the Giants.....5/14
	Hot Errors.....6/18	6/18	When Were You Born?.....3/12
6/4	(Orig. Head Over Heels).....6/18	6/25	White Banners.....1/29
	Little Miss Thoroughbred.....6/18		

STORY BUYS

"The Battle of City Hall," by Jonathon Finn.
"Life Is Clear," original by Maurice Rapf and Harold Buchmann.

CASTING

John Garfield lead in "They Made Me A Criminal."
Pat O'Brien, Joan Blondell and Bobby Jordan to "Unfit to Print."
Gale Page and Billy Halop to "Crime Is a Racket."
Anita Louise and Dick Purcell top spots in "Going Places."
"Dead End" Kids to "Battle of City Hall."

Studio Size-Ups

(Continued from page 8)

in his financing. . . . Murray Silverstone, who came to Hollywood recently for the express purpose of persuading Selznick to continue his UA releasing arrangement, returned to New York without accomplishing his purpose. Since Selznick has two pictures to deliver before December 1, neither the producer nor Whitney is inclined to discuss the issue at this time.

UNIVERSAL

Production is gradually on the upswing here, with four features currently at work. Two were started within the past week. One is a Bob Baker western. The other is "The Comet" (William Gargan.) . . . In about a week or ten days this company is expected to be well in its stride for the extensive program it has mapped out for itself during the next three months. . . . An interesting and excellent policy which Blumberg and Work are pursuing until U has again found its creative legs is to bring in as many important outside players as possible to lend marquee value to the top product. Andrea Leeds and Joel McCrea, both Goldwyn contractees, are currently emoting in "Youth Takes A Fling." Constance Bennett has been borrowed from Hal Roach for the leading role opposite newcomer Vincent Price in "Service De Luxe." Charles Ruggles and W. C. Fields have both been signed to two picture contracts. In addition to these already negotiated deals, Universal has available to it three leading men from Metro. This was arranged when that studio purchased "Madame Curie" from U. This plan will go a long way in accomplishing U's immediate purpose which is to turn out a better grade of boxoffice picture than has been forthcoming from the company in the past two years. Development of new talent, however profitable in the long run, is a long and tedious practice and of no value at the moment. . . . Reports that Whitney would buy in here were officially denied to FB this week. In view of the fresh financing which has just been arranged through New York banks, the pos-

sibility that such a deal may be negotiated is not to be considered for the time being, at least.

WARNERS

With ten features going, this studio hits a new production record for the year. Recently begun were "Curtain Call," "Torchy Gets Her Man," "Going Places," and the remake of "Dawn Patrol." The programmers shooting at the moment evidence boxoffice possibilities. "Blackwell's Island" features John Garfield, who Warners firmly believe will be a new star with the release of "Four Daughters." "Heart of the North" is an outdoor technicolor feature. "Curtain Call" has Kay Francis for the marquee. "Torchy Gets Her Man" reunites Glenda Farrell and Barton MacLane in a new chapter of this popular series. . . . Failing to secure Douglas Corrigan for "Dawn Patrol," this outfit will do the next best thing—a story on the cockeyed flight. Titled "Dublin By Mistake," it will concern an aviatrix who will probably be played by Kay Francis. . . . Mark Hellinger, of all people, has had his writing contract torn up and has now become a full fledged producer of important WB pictures. It is reported that Hellinger displayed such an amazing aptitude for production routine that Jack Warner decided to make him one. His first assignment will be "Hell's Kitchen" from a story by Crane Wilbur to feature Humphrey Bogart. . . . This department is continually fascinated by Warners unerring ability to cash it on whatever is occupying the public's attention at the moment. A new wrinkle to this is the studio's attempt to create interest of its own making. Rights to Jerome Odlum's new novel, "Dust Be My Destiny," have just been purchased by the company. At WB's discretion, it will run as a serial, subsequently will be printed as a book. During this time Warners will make the film version. And, then, when the book is at the height of its popularity, the picture will be released. (Simple, isn't it, Mr. Selznick!) Even if the book's a flop, it's still an A-1 idea.

E V E R Y T H I N G
YOU SHOULD KNOW ABOUT
P R O D U C T I O N
CAN BE FOUND IN FILM BULLETIN'S
PRODUCTION SECTION

Previews

SCENES FROM... AND A FEW VITAL
FACTS ABOUT... THE NEW FILMS

LETTER OF INTRODUCTION . . The critics have been universal in their praise of this new Universal offering. Combining a heart-touching drama with the clever antics of Messrs. Bergen and McCarthy, producer-director John M. Stahl has turned out film that appears to be sockful of mass appeal from all angles. The story concerns interesting efforts of aging actor Adolphe Menjou to keep from the public the fact that he

has a grown daughter. Tragedy solves his twisted life finally. The cast, in addition to those named above, includes Andrea Leeds, George Murphy, Rita Johnson, Ann Sheridan. McCarthy, the dummy, is said to be at his funniest. Bergen also introduces another wooden comic in "Mortimer," a shy hick.



CONVICTED . . . When her brother is accused of murdering a little gold digging entertainer with whom he was having an affair, Rita Hayworth sets out to prove his innocence. She is joined by detective Charles Quigley, who quickly develops an affection for the gal. A missing necklace, a mysterious wooden casket and another murder makes the solution more difficult for the couple. However, perseverance, courage and love triumph and the guilty night club owner has justice meted out to him in a melodramatic climax. **CONVICTED** is a Columbia programmer.



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SHORT SUBJECTSFROM PHILLY
By "Jaywalker"

The local committee of the All-Industry Advertising Campaign called its first meeting of indies last Wednesday. Only about 15 exhibits turned out; a dismal showing. Committee members BEN AMSTERDAM, TED SCHLANGER and LEW PIZOR explained the purposes and plans of the better business drive and the quiz contest. Most of the exhibits present pledged ten cents per seat for all their theatres to make up the local territory's share of the quarter of a million bucks being asked from the nation's independents. The disappointing turnout was attributed by indie MILTON ROGASNER to the fact that the notices were on UMPTO letterheads, and, as Rogasner commented, the general antipathy and antagonism toward the organization probably cut the attendance down considerably. Pizor, UMPTO prexy, flushed and passed some uncomplimentary remarks about those who took that attitude. Following the meeting Pizor engaged in verbal fisticuffs with an FB reporter, who backed Rogasner's opinion that the intrusion of the UMPTO hurt the "gate." Red-faced and furious, Pizor, who apparently likes to think of the local organization as his personal property, challenged the sincerity of the reporter and berated him vilely. The latter responded that Pizor was making a "political football" of the non-partisan All-Industry drive. It was evident, from discussions with other men present, that only Pizor and a few others were in favor of tangling the drive with the UMPTO. The general opinion is that a splendid idea was muddled at the outset by bungling. In other territories, independent exhibitors promptly joined in whole-hearted support of the plan. Only in Phila. was the showing so bad! The bad beginning should be overcome by more intelligent handling in the future. The personal ambitions of one man should not be allowed to prevent local indies from doing their share to support this worthy scheme. . . . A local circuit operator tells us about his five managers who voluntarily and unbeknown to him, cut their own salaries five dollars each week to help out during the summer. Owner even told men that he could manage without having them take the cuts, but the men insisted. They don't know it, but in the fall they will get back the full cut—plus a bonus! . . . Columbia moves into its new home within a week. The official house warming will take place about Sept. 1st. . . . JOE SUSKIN's Quality Print will have its face lifted soon. . . . JOE LEON, that handsome boy up at Universal, is walking on air. She's really very lovely to the eyes. . . . A new house is reported being planned for Chester. . . . The new Comerford, Wilkes Barre, opens August 18th. . . . There has been a lot of talk among indies in favor of a mass meeting to take action against filmcos for increased demands. Most exhibits argue that they are entitled to reductions, not increases. PERCY BLOCH former Para district manager, will be an exhibitor shortly. . . . The Fox goes back to stage bands and pictures first week in September.

FROM BOSTON
By Bruce

MAURICE SAFFNER did some quick work during the recent floods. His Laurier Theatre in Woonsocket received two hours warning of a flood. Due to a unique attachment MAURICE was able to remove all his seats. Two hours later there was two feet of water in the orchestra. Only two days were lost instead of weeks and is JIMMY O'BRIEN beaming with pride! . . . JOHNNY COONEY will open the Opera House in Dalton sometime in September and is installing 35mm sound equipment! First time in New England! . . . DAVE WHALEN of Republic Pictures is quite proud of himself these days. He persuaded Loew's State Theatre to show a "Dick Tracy" serial Saturday mornings — the first time the house has ever shown a serial. Off to a flying start, too, as the first two Saturday morning shows were free to the children. . . . DUFFY LEWIS is the envy of all his exhibitor friends as he drives around in his "prize" car. . . . Prosperity is agreeing with STEVE BROIDY. Anyway his figure is cutting a few more inches! . . . "Moonlight Sonata" is threatening the record set up by "Cloistered" at the Fine Arts Theatre. "Moonlight Sonata" is going into its twelfth week and if it holds two more weeks it will equal the record. Manager GEORGE KRASKA thinks it will make a new record! . . . The Boston Motion Picture and Allied Industry Outing at Fieldston on August 16th promises to be the largest and most successful affair of its kind. At a recent meeting it was announced that more than two hundred dollars will be given out in prizes for the various events. . . . Business does seem to be picking up judging by the amount of modernizing and remodeling that is going on. RALPH SNYDER is doing a fancy job on the Palace Theatre in Cranston, R. I. FRED SHARBY is doing things to the Capitol Theatre in Hillsboro, N. H. . . . CHARLIE WILCOX was in town from Orleans bragging about what a wonderful place the Cape is. But he does go to Florida in the winter! . . . The E. M. LOEW outfit in quite busy. They are planning to open their new theatre in Framingham in early September and work is progressing rapidly on another new theatre in North Adams. All this activity also keeps KEN DOUGLAS of the Capitol Theatre Supply Company very busy! . . . Everybody knows the Tremont Theatre was bombed. Newspapers carried headlines to that effect. Everybody knows that an F. E. LIEBMAN theatre was also bombed in Hartford. But the management knows nothing about it! Hohum! . . . That Alexander Film Company's yacht is not acquiring any carbuncles during its stay in Boston. HARRY SNYDER is seeing to it that everybody is taken for a ride! . . . The BENDSLEV's of Wellesley have been vacationing in Cotuit. They are a lucky family. Not only do they vacation at the beach but they have some rare Danish beer to quench their thirst. Ummm! . . . VAUGHN O'NEILL of Loew's State almost went to see a picture on his day off! . . . MAURICE POUZNER is setting the style for the exhibits these hot days. The man must have a dozen white suits!

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What the Newspaper Critics Say

ALEXANDER'S RAGTIME BAND

(20th Century-Fox)

"... Owe much of its cunning showmanship to Henry King's direction. . . . You will find yourself being tolerant with a rather sorry narrative because of the pace and excitement of the sequences. . . . Generally beguiling show. . . ."

Barnes, N. Y. HERALD TRIBUNE

"... Excellent fare. . . . The music alone carries it along. . . . One of the best films of the year. . . ."

Whipple, N. Y. WORLD-TELEGRAM

"... An impressively big picture. . . . Lavish production in costumes and sets tailored to era and the characteristic activities of each period. . . ."

Winsten, N. Y. POST

"... Demands recognition as the best musical show of the year. . . . Long, elaborate, handsomely produced musical review, a pictorial trip down Memory Lane with one of this generation's most competent ballad-makers. . . ."

Nugent, N. Y. TIMES

THE CROWD ROARS

(M-G-M)

"... Good film, exciting, well directed and well played. . . . Heartily recommended. . . ."

Whipple, N. Y. WORLD-TELEGRAM

"... Story has a surprising amount of content and characterization. . . ."

B. R. C., N. Y. TIMES

"... Mr. Taylor plays the pug seriously and with a good deal more command of make-believe than he has mustered in the past. . . . Frank Morgan is splendid as his vengeful father. . . ."

Barnes, N. Y. HERALD TRIBUNE

"... Robert Taylor slugs out one of the notable triumphs of his career. . . ."

Murdock, PHILA. LEDGER

"... Recommended as a highly exciting fight picture which will continue to boost the star's new 'he man' reputation. . . ."

Pullen, CLEVELAND PLAIN DEALER

MOTHER CAREY'S CHICKENS

(RKO-Radio)

"... Superlative performances turned in by Ruby Keeler and Fay Bainter. . . . Sadness in the film is not overdone. . . . Excellent. . . ."

Whipple, N. Y. WORLD-TELEGRAM

"... Guaranteed tears and laughter, wholesome fun, villains discomfited and a happy ending. . . ."

Winsten, N. Y. POST

"... Rollicking, folksy comedy for all its vintage and as delightful an entertainment as one dare hope to meet in such unpleasant weather. . . ."

Nugent, N. Y. TIMES

"... General level of acting support is more than adequate, with Fay Bainter turning in her usual sweet-faced, intelligent job as Mother Carey. . . ."

E. H. S., PHILA. RECORD

"... RKO has dressed this juvenile epic in truly sumptuous style and an expert cast has been assembled to create the proper illusions. . . ."

G. G., PHILA. LEDGER

THE TEXANS

(Paramount)

"... Sometimes it makes exciting use of panoramic action. . . . Players are of very little help in keeping the photoplay spectacularly entertaining. . . . Too bad that so much excellent spectacle has been wasted on a tedious yarn. . . ."

Barnes, N. Y. HERALD TRIBUNE

"... Just another romance with unjustified pretensions to importance. . . . Moderately entertaining show. . . ."

Nugent, N. Y. TIMES

"... Interesting enough material, but it has all been done before. . . . Scott is a plausible plainsman hero. . . ."

Murdock, PHILA. LEDGER

"... Paramount's mighty romantic drama of the great Southwest adds up to nothing much more than a large and expensive cast playing cowboys and Indians over wide expanses of California scenery. . . ."

E. H. S., PHILA. RECORD

WE'RE GOING TO BE RICH

(20th Century-Fox)

"... Vigorous, lusty, amusing comedy, excellently backgrounded and graced with a strong supporting cast. . . . Good fun. . . ."

Nugent, N. Y. TIMES

"... Vic McLaglen is still the stout swashbuckler of old, and there are plenty of scenes productive of the wholesale slaughter that delights his fans. . . ."

Whipple, N. Y. WORLD-TELEGRAM

"... Story is entertaining, and is set in the colorful period of the gold rush days in Australia and South Africa of the '80s. The musical sequences are adroitly woven into the mining camp background. . . ."

G. G., PHILA. LEDGER

GATEWAY

(20th Century-Fox)

"... A preposterous story of romance and rough stuff at the portals of New York, but it contains enough comedy to make you forget, from time to time, the unbelievable plot. . . ."

Whipple, N. Y. WORLD-TELEGRAM

"... Neat plot unwinds comedy and violence. . . . Falls into the hot-weather amusement category. . . ."

Winsten, N. Y. POST

"... Shoddy and synthetic photoplay. . . . Lack of conviction. . . ."

Barnes, N. Y. HERALD TRIBUNE

"... Idea of the story is not new, but the dialogue and directorial treatment cause the picture to scintillate from beginning to end. . . ."

R. O'N., WASH. TIMES

BOOLOO

(Paramount)

"... A dull jungle motion picture. . . . There are some moderately exciting battles between lords of the jungle. . . ."

Barnes, N. Y. HERALD TRIBUNE

"... If you like stark animal viciousness, it is all there. . . . The jungle shots are truly amazing. . . ."

S. B. W., N. Y. WORLD-TELEGRAM

"... Effects an exciting and quite entertaining blend of the real and the make-believe. . . ."

Nugent, N. Y. TIMES

"... So long as the camera points to the activities of animals to chattering monkeys flying through trees, and to baby elephants being trapped alive, the film is interesting. . . ."

A. B., PHILA. RECORD

EXPLOITATION PICTURE

OF THE ISSUE



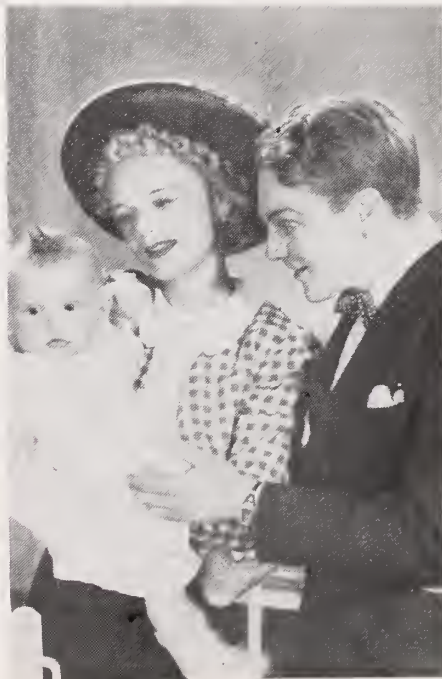
BOY MEETS GIRL . . . Here's something to make the heart of the exploiteer sing with joy! The very same play that convulsed Broadway for two whole seasons has been prepared for the screen by the very same authors—and the redoubtable Jimmy Cagney playing his first hectic role since his return to the Major Warner. Is that enough, or would you like to know that Pat O'Brien cooperates with Mr. Cagney in the hilarious proceedings; that Marie Wilson is the cute little dumbbell mother of the yarn; that such people as Ralph Bellamy, Frank McHugh and Dick Foran support the leads! Hectic is probably the most satisfying descriptive word for **BOY MEETS GIRL**, although "Fast and furious" is what FB critic Hanna called it. "Hollywood," he said, "is never happier than when it is lampooning itself on the screen. Not since 'Once In a Lifetime' has it done a better job." The story by Bella and Sam Spewack has Cagney and O'Brien as a pair of daffy script writers, who use Marie Wilson's new born child to bolster fading western star Foran's popularity. The ensuing mixup about who shall control the kid (by this time a tremendous success) is as wild and wooly a series of comic doings as you've ever witnessed. The cast does it to the hilt and Lloyd Bacon helps matters by swift and punchy direction.

A Warner Bros. Picture

Cast: James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy, Frank McHugh, Dick Foran, Bruce Lester, Ronald Reagan, Penny Singleton

Directed by Lloyd Bacon

Screen play by Bella and Samuel Spewack



Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 17

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PRICE, 15 CENTS

GLANCING AT THE PRODUCTS FOR '38 '39

COLUMBIA

Starting off with a grand Capra show, Columbia has very little to show beyond it at this time. One 'You Can't Take It With You' doesn't make a season. This company must remain a big question mark for the present. Not enough has been announced to make predictions worth anything.

METRO-GOLDWYN-MAYER

Leo has the names—you can't get away from it. The pictures really don't have to be as good as others, but they are. Even 'Marie Antoinette' can't make us believe that Metro will flop. Too many good writers, too many good directors, too many good players—and plenty of money to give those people the physical requirements to make good pictures. The story properties scheduled for '38-'39 look rather promising, too. We'd like M-G-M as our "backbone" product.

MONOGRAM

Independent Monogram, we predict, will make the greatest forward strides of any company this coming season. Jackie

Cooper and Boris Karloff are two good names—and now a flash comes thru telling us that George Bancroft (still a potential star) has been signed to co-star with Jackie in 'Gangster's Boy.' The executives have no high flown ideas. Their feet are on solid ground and they know what the public wants. And . . . production chief Scott Dunlap's experience in the talent field will show results in the signing of more valuable "names" as Monogram goes along. A good bet this outfit!

PARAMOUNT

Made a splendid comeback last season—and seems destined to improve further this new season. Strange case with this company was the failure of its "big" pictures to be really big. But the less pretentious productions were generally good. The action pictures knockouts! Paramount made the most diversified program of any studio for '37-'38. Same policy will probably prevail for this year. The studio is being operated on a very sound, business basis today. We like Paramount.

(Continued on page two)

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THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

GLANCING AT THE PRODUCTS FOR '38 '39

(Continued from front page)

REPUBLIC

So far there is not much to be said about this outfit. Production is progressing very slowly and little is known about the new product. It should be noted, however, that there was distinct improvement in the quality of last season's output. If that advance continues and better names are obtained, Republic will be worth consideration. More will be reported on this company as the season progresses.

RKO-RADIO

Unless the bankers free this company from the shackles of receivership, it seems certain to be in the cellar of the Major League. "Studio Size-ups" repeatedly tell us how little progress is made by the studio. The few top pictures are given plenty of attention, but the programmers are quickies in the full sense of that word. There are some valuable people under contract to RKO, but they can hardly be expected to do their best work under the present administration. Ten to fifteen picture commitment would be our limit.

20th CENTURY-FOX

We note a dangerous trend here. The success of the Charlie Chan films apparently convinced Zanuck that the series idea, in itself, is a good one. Consequently, we have to look forward to "The Sports Adventures" series, "The Roving Reporters" series, "The Big Town Girls" series, in addition to Mr. Moto and The Jones Family. It makes us feel that this outfit is a bit wearied by its strenuous and splendid efforts during the past two seasons and plans to take it easy this year. The three new series look like cheap stuff—double feature material strictly—unworthy of one of our leading pro-

duction plants. If Zanuck plans to rest on his laurels, exhibitors should tread lightly with 20th Century-Fox!

UNITED ARTISTS

The limited output and the individual producer setup makes U. A. one of our favorites. Goldwyn, Selznick, Wanger, Roach and Small, each producing but a few pictures, comprise an imposing array of production brains. Every picture may not be a masterpiece, but the individual attention given each one makes its chances for success favorable.

UNIVERSAL

The new regime at Universal City has given new life to this company. Prospects are definitely looking up for '38-'39. Stars are being borrowed from other studios to bolster the newcomers. Deanna Durbin continues to be a boxoffice tonic. Danielle Darrieux was the "find" of the year and will go on to become a standout attraction. The new people at the head of this organization know that exhibitors must be given something saleable and they seem to know their business. We look for great improvement here.

WARNER BROTHERS

One of the great disappointments of last season, Warners promises to show some betterment this year. Encouragement can be gleaned from the fact that the announced program was cut from 60 to 52 features. That, we hope, means the elimination of stuff like 'Sergeant Murphy,' 'She Loved A Fireman,' etc. This studio's forte for many years was *Action*. '37-'38 saw little of that type of picture from WB. Now they herald a return to *Action*. It should mean a better product.

EXHIBITORS MAKE GOOD PRODUCERS

A smart man once voiced the opinion that it is a pity so few men with exhibition experience are active in film production. "They know, having been in direct contact with the consuming public, what people want in entertainment," we believe he said.

Before our very eyes, we have two shining examples of the logic of that man's remarks. Balaban of Paramount and Blumberg and Work of Universal are the object lessons to whom we refer.

Without desire to minimize the importance of Adolph Zukor in Paramount's return from the valley of despair, it remains significant that Barney Balaban, veteran theatreman, has occupied the commanding position of President since that company started its comeback.

We understand that Mr. Balaban has quite a bit to say about the selection of stories—and it is in this department that the most satisfactory reformation has taken place. Elsewhere in this issue, comment is made on the fact that Paramount produced the "most diversified" program of any studio. Prior to his advent to the presidency, this company's product was noteworthy for the dearth of strong *action* pictures. Knowing that this element of picture entertainment has the largest *consistent* audience of filmgoers, Balaban, convinced the studio officials of that fact—and the result is the *strongest* action program made by any major for the 1937-38 season.

Universal under the Charles R. Rogers regime was eminently unsuccessful. The product sank to the lowest depths in the entire history of the old company.

Just a few months ago, two exhibitors were given control of its destiny. Now the New Universal seems certain to regain the prestige it enjoyed as the Old.

Rogers set out upon a course of developing new stars. Taking unknowns, he gave them star billing in inferior pictures, then dumped them upon defenseless exhibitors. The theatres lost money and the players didn't get a decent chance to click.

Nate Blumberg and Cliff Work, as theatremen, knew how foolish that plan was. They have lost no time in starting to correct Rogers' mistake. By engaging in some shrewd star and story trading, they are lining up a number of topline names to augment Deanna Durbin and Danielle Darrieux. Given supporting roles in the pictures featuring these stars, the same unknowns will have an opportunity to catch fan fancy and attain stardom.

You can rely, too, upon the judgment of Blumberg and Work in the selection of stories. They have both faced the unhappy problem of exhibiting cheap programmers with inane, alleged comedy plots. It's a fair bet that they will bend every effort to avoid the same embarrassment for the exhibitors who are now their customers.

Yes, exhibitors do make good producers. We might suggest to other film executives that they enlist a board of strategy composed of common exhibitors to bring their production into closer harmony with the tastes of John Q. Public. Hollywood is too, too far away from the common people!

'ALWAYS IN TROUBLE' DISAPPOINTING JANE WITHERS FILM

Rates ●● generally.

—Hollywood Preview—

20th Century-Fox
70 MinutesJane Withers, Jean Rogers, Arthur Treacher, Robert Kellard, Eddie Collins, Andrew Tombes, Nana Bryant, Joan Woodbury, Joseph Sawyer, Charles Lane, Pat Flaherty
Directed by Joseph Santley

This falls short of the high standard Jane Withers has held in her recent pictures. Fault lies in the story, which is confused and too slow in starting. The moppet's faithful followers will probably turn out in goodly numbers, but they'll be disappointed.

Jane is the daughter of new-rich Nana Bryant, who forbids her husband, Andrew Tombes, to work. Tombes, however, has been conducting business through Jane. When Robert Kellard arrives with some papers for Tombes to sign, situations occur which show Jane a method of bringing her mother and sister Jean Rogers down to earth. They take a yachting trip, Kellard substituting for Tombes in the pilot's cabin, unbeknown to others in the family. They are wrecked, land on an island where they become involved with a group of gangsters. All ends well when Tombes locates them and they discover that the report of his financial collapse was

merely a gag perpetrated by Withers and uncle Eddie Collins.

Withers carries most of the action, but cannot possibly be expected to sustain a story as weak as this. Nana Bryant romps off with the acting honors in the film's latter half. Eddie Collins scores as the comic uncle. Jean Rogers is seen briefly. Kellard fails to register in the juvenile spot.

Santley's direction is best in the several slapstick sequences.

AD TIPS: Feature Withers.

HANNA (Hollywood).

'WHILE NEW YORK SLEEPS' EXCITING MYSTERY YARN

Rates ●● as dualler; OK alone in action houses.

—Hollywood Preview—

20th Century-Fox
63 MinutesMichael Whalen, Jean Rogers, Chick Chandler, Robert Kellard, Joan Woodbury, Harold Huber, Marc Lawrence, Sidney Blackmer, William Demarest, June Gale, Cliff Clark, Edward Gargan, Minor Watson, Robert Middlemass
Directed by H. Bruce Humberstone

20th Century-Fox's new "Roving Reporters" series gets off to a flying start with this excellent comedy melodrama. It's a well-written

murder-mystery, abounding in good dialogue and amusing situations. Inexpensively produced, smart direction and good acting overcome any deficiencies. Comment on this should be favorable and will form a sizable waiting public for subsequent films of the series.

Ace reporter Whalen is lured back to his job from a vacation when a murder occurs, which his editor believes is connected with a ring of bond thieves. The ensuing developments involve his girl friend, Jean Rogers. He succeeds in clearing her, but is greatly sur-

prised to discover that Jean has decided to marry Robert Kellard, her home town fiance.

Whalen's performance in this is far superior to anything he has done before. Miss Rogers is good-looking heroine. Chick Chandler's comedy clicks. Robert Kellard, Harold Huber, Marc Lawrence and William Demarest score in supporting roles.

Humberstone's direction has the virtues of suspense, fast tempo and sustained interest.

AD TIPS: Sell the "Roving Reporters," so they can be hooked up with future vehicles.

HANNA (Hollywood).

'DRUMS' DULL BRITISH DRAMA

Rates ●● — as dualler.

—Hollywood Preview—

United Artists
(Korda)
95 MinutesSabu, Raymond Massey, Roger Livesey, Valerie Hobson, David Tree, Desmond Tester, Francis L. Sullivan, Archibald Batty, Frederick Culley, Amid Taftazani, Lawrence Bascomb, Roy Emerton, Michael Martin Harvey, Martin Walker, Ronald Adam, Charles Oliver, Julian Mitchell, Miriam Pieris
Directed by Zoltan Korda

This is another of those British films of

India replete with dutiful soldiers, turbanned Khans and loyal, as well as disloyal, natives. Story has been done many times before—and better. Technicolor adds little. This Korda release will elicit only mild response in this country. It is slated for secondary dual spotting.

The English are attempting to make an agreement with a certain Indian potentate to forbid the transporting of fire arms through his country to the other small empires, which threaten England's control of the country. When the negotiations are completed, the Khan's brother, Raymond Massey, slays him.

Sabu, successor to the throne, escapes with the help of a loyal friend. Sometime later, Roger Livesey goes with a troupe of men to visit Massey, who is now running things. Massey plans to kill all the soldiers during their attendance at a festival. Sabu hears of it and arrives in time to disrupt Massey's plans. Not far behind him, of course, are the killed English soldiers.

Sabu is an ingratiating youngster. The supporting cast is adequate, but with the exception of Massey, none are familiar to the American public.

HANNA (Hollywood)

'MAN FROM MUSIC MOUNTAIN' AUTRY LACKING ACTION

Rates ●●● for western houses, on star's name.

Republic
57 MinutesGene Autry, Smiley Burnette, Carol Hughes, Sally Payne, Ivan Miller, Polly Jenkins and Her Plowboys, Edward Cassidy, Lew Kelly, Howard Chase, Albert Terry, Frankie Marvin
Directed by Joe Kane

From a production standpoint, this is one of the best Autry westerns we've seen. There is story aplenty, and in the modern fashion, too. There is the usual cowboy yodeling. The usual comedy relief. BUT, being an old-fashioned western rooter (as most hoss opera fans

are!), MAN FROM MUSIC MOUNTAIN did NOT satisfy this reviewer.

Frankly, the Autry problem has us worried. He's still tops in his field, and his picture should get good grosses in western houses, but he'll slip unless Republic corrects a few faults that are creeping into his films. First: success seems to have affected Autry. He doesn't seem to be working as hard as he did in his earlier pics. Second: they are stressing novel plot angles to the detriment of the all-essential western element—action.

Autry is cast as a millionaire cowboy in

this one. He befriends the people of a ghost town, who have been robbed by a fake gold mine scheme perpetrated by villain Ivan Miller. By duping the crooked gang into believing there really is gold in the mine, Autry has the crooks ready to buy back the stock—until a climax explosion unearths a real gold strike and enriches the townspeople.

Practically all the action is confined to the last few minutes. Autry strolls through a rather light role. The support is good.

Joe Kane's direction is somewhat higher class than most westerns, but we don't think that is good western direction.

PIX.

'FOUR DAUGHTERS' FINE DRAMA SHOULD CLICK BIG*Rates ●●● generally.*

Hollywood Preview

Warners

90 Minutes

Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Claude Rains, John Garfield, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson, Vera Lewis, Eddie Acuff, Donald Kerr

Directed by Michael Curtiz

This is a moving and poignant drama of family life which more than lives up to the advance reports WB has given it. From Fannie Hurst's story, scenarists Julius Epstein and Lenore Coffee have turned out a screen play notable for its sincerity and human qualities. The dialogue is exceptionally natural. Lack of top names won't hurt this much at the box-office. It's the type of picture that catches on and gains momentum by word-of-mouth advertising, will be terrific. If exploited, **FOUR DAUGHTERS** is a cinch for handsome returns everywhere, with the possible exception of action houses.

The three Lane girls and Gale Page are the daughters of Claude Rains, a small town music teacher, whose home is presided over by his sister, the kindly May Robson. Girls are all of the romantic age. First to succumb is Lola, who makes known her engagement to Frank McHugh. Shortly later Jeffrey Lynn, a young musician, comes to live in the house. His charm and captivating manner attract the sisters, but it is Priscilla whom he loves and plans to marry. On their wedding day, she discovers that Gale Page is desperately in love with Lynn, so Priscilla runs away with John Garfield, a talented composer who suffers from a fatalistic complex. Their life together is a hand-to-mouth existence. They return for a family reunion at Christmas time. Lynn is also a guest. Garfield, realizing he is a failure, commits suicide. Since Gale has married Dick Foran, there is no factor to disturb the renewal of the romance between Priscilla and Lynn.

The Lane Sisters are not particularly good actresses, but in this instance their lack of

polish is almost a virtue. The girls do have charm and personality and, since these are the prerequisites of their roles, their performances seem quite natural. Claude Rains is his usual expert self. Most interest is centered on newcomers Lynn and Garfield. The former has a pleasing personality which can be developed. Garfield is an accomplished actor, who handles his difficult role in a masterful and sincere manner. He shows great promise for character work and should not be burdened immediately with the stardom the studio is planning for him. Dick Foran and Frank McHugh are excellent.

Michael Curtiz's direction is of the highest order. His story is simply, almost poetically, told with a rare quality of sincerity. This man's versatility is astonishing.

AD TIPS: Feature it as an important story of young people. Plug Fannie Hurst. Give it your "personal" recommendation.

HANNA (Hollywood).

'CAREFREE' A WEAKER ASTAIRE-ROGERS*Rates ●●● — on star names.*

RKO Radio

82 Minutes

Fred Astaire, Ginger Rogers, Ralph Bellamy, Luella Gear, Jack Carson, Clarence Kolb, Franklyn Pangborn

Directed by Mark Sandrich

CAREFREE is not one of the better Astaire-Rogers vehicles. Frankly, their incomparable dancing and one good Irving Berlin song are all it has to speak of. The plot idea is clever, but its development is dull, incomplete and most disappointing. Where most of the prior pictures with this couple had a clever comic or two and clever comedy to entertain us between dances, the gags in this one fall flat with a thud. The much-heralded "The Yam" is not all it's cracked up to be, but the golfing dance performed by Fred alone is one of his

best numbers. So, a careless script spoiled **CAREFREE**. It should get good grosses generally on the strength of the Astaire-Rogers-Berlin names, but word-of-mouth won't be favorable.

Fred plays a psychiatrist, who is asked to cure Ginger, fiancée of his pal, Bellamy. She promptly falls in love with her doctor. Not realizing he loves her, Fred puts her in a trance and proceeds to fill her subconscious mind with hatred for him. He soon finds he does love her, but encounters all sorts of difficulties in trying to get back to her subconscious mind to change its opinion of him. He accomplishes it just as she is about to marry Bellamy.

Ginger sings "The Yam" like she has been neglecting her voice. On the other hand, Astaire's voice seems much improved, particularly in his singing of the good Berlin

number, "Change Partners." Her excellent handling of the best comedy sequence in the picture—when she is put in a trance which releases her from all suppressed inhibitions—shows that Ginger is more interested in acting than singing. Ralph Bellamy has a rather dull role as the awkward suitor. Luella Gear, a fine comedienne, suffers from some awful material.

Sandrich could have tightened up the script, but failed to do so. The idea of having the dream dance done in slow motion was clever, but much more could have been done with it by switching to normal speed, and back. As is, it makes the spectator feel sleepy.

AD TIPS: Sell the "reunion" of the world's favorite dancing partners. Feature the Irving Berlin music.

BARTON.

'BREAKING THE ICE' BELOW BREEN STANDARD*Rates ●● as duller.*

Hollywood Preview

RKO-Radio

(Sol Lesser)

80 Minutes

Bobby Breen, Charlie Ruggles, Dolores Costello, Irene Dare, Robert Barrat, Dorothy Peterson, John King, Charlie Murray, Billy Gilbert, Margaret Hamilton, Jonathon Hale, Spencer Charters, Maurice Cass

Directed by Edward F. Cline

This is the least entertaining of all the Bobby Breen musicals. The story concerns the Mennonite sect of Pennsylvania, a novel idea, but ineptly developed. Lack of production value necessary to allow the audience to comprehend the basis of the story, puts this in the below par division. Direction is weak, too. Excepting those spots where

Breen has a following, this will have to take secondary dual billing.

Breen and his mother, Dolores Costello, have been staying with relative Robert Barrat since the death of Breen's father. Barrat is a strict Mennonite, as are other members of the village. Miss Costello wants to return to her farm in Kansas, but lacks money to make the trip. Breen runs away one night and goes to the city with junk peddler Charlie Ruggles. Here he becomes successful and returns home with sufficient money for the fare to Kansas. He discovers that Barrat believes him a thief, due to the fact that \$20 was missing from the home when Breen left. The youngster is disgraced and must return the money. He believes it to be stuffed away in some newspapers which he sold to Ruggles and which were used by him in creat-

ing springs for an antique chair. The chair is tracked down, the money returned and with Miss Costello he leaves for Kansas. There they are reunited with John King whom Dolores loves.

Star of the film is actually Irene Dare, the four year old ice skater, whose few appearances highlight the dull proceedings. Ruggles does an unusual role to perfection. Breen warbles three or four songs effectively. Supporting members of the cast struggle to the best of their ability with the material at hand.

Edward Cline's direction is slow paced and dull.

AD TIPS: Sell Breen and little Irene Dare. Call her the baby Sonjo Henie. Feature Ruggles and Costello.

HANNA (Hollywood)

'COME ON, LEATHERNECKS,' FAST MOVING MARINE MELLER*Rates •• for action spots.*

Republic

65 Minutes

Richard Cromwell, Bruce MacFarlane, Marsha Hunt, Robert Warwick, Leon Ames, Edward Brophy, Howard Hickman, James Bush, Walter Miller

Directed by James Cruze

This has action from start to finish, with only time out for a bit of romance. The melodramatic Marine story has most of the familiar elements, but it is forcefully played and adroitly directed. Fist fights, football shots, chases and a miniature war are interspersed through the entertaining plot. It's a good bet

for the action houses and will serve well as a dualler in better class locations.

Richard Cromwell, son of Marine officer Warwick, is about to quit the service to play pro football. His buddy, Bruce MacFarlane, induces him to tell his father "face to face" of his intention. Cromwell agrees, not knowing that his father is stationed on a small island in mid-Pacific. MacFarlane tricks and K.O.'s his pal to get him on board the ship bound for the island. Aboard, Cromwell meets Marsha Hunt and falls for her. Reaching the island, Cromwell tells his father that he is quitting the service. The old man throws him in the brig. Marsha learns that her brother and another man are the gun-runners for

whom the Marines are searching. She gets word to Cromwell, who breaks jail, is captured by the runners, and is, in turn, rescued by the Marines. He decides to stay in the service, after all.

Cromwell is a pleasant hero. As his father, Robert Warwick delivers a sterling performance. MacFarlane lends punch to his role of the buddy. Support is uniformly good.

James Cruze has managed to keep the melodramatic events within the realm of possibility. His tempo is speedy throughout.

AD TIPS: Sell the story angle of father-son conflict in the service.

PIX.

'RICH MAN, POOR GIRL' IS POOR TITLE FOR FAIR COMEDY*Rates •• as dualler.*

—Hollywood Preview—

M-G-M

72 Minutes

Robert Young, Lew Ayres, Ruth Hussey, Lana Turner, Don Castle, Rita Johnson, Guy Kibbee, Sarah Padden, Gordon Jones, Virginia Grey, Marie Blake

Directed by Rheinhold Schunzel

One of the more successful plays of the last decade was "White Collars," which lightly dealt with the problems of the great American middle class. It now turns up as this Metro release, handicapped at the outset by a rather stupid title. It does have a few mo-

ments of genuine entertainment, but not enough to bring it up to solo feature value. Although a mildly pleasant effort, RICH, POOR is for dualling only.

Young is the wealthy employer of Ruth Hussey, who wants to marry her. The only barrier is Miss Hussey's devotion to her family and unwillingness to marry out of her own class. Young meets the family and moves into the house. He tries to help them, but their pride interferences. Eventually he succeeds in frightening them into submission by pretending to give away all his money.

The most effective performance is that of Lew Ayres, who follows his characterization

in "Holiday" with a portrayal which will establish him as an actor of immense possibilities. Ayres plays an idler cousin of the family, a class-conscious individual, violently opposed to the "system." It is a delightful character. Young is adequate. Miss Hussey is too much the debutante type to convince as a working girl. Support is fair.

This is Rheinhold Schunzel's first directorial assignment in this country. He keeps things moving, but not always interesting. A director with a lighter touch might have made something more of this.

HANNA (Hollywood).

'FRESHMAN YEAR' FAIR START FOR NEW UNIVERSAL SERIES*Rates •• - as dualler.*

—Hollywood Preview—

Universal

65 Minutes

Constance Moore, William Lundigan, Dixie Dunbar, Stanley Hughes, Ernest Truex, Frank Melton, Tommy Wonder

Directed by Frank McDonald

This inaugurates Universal's series based on college life. While not a particularly auspicious opener, FRESHMAN YEAR is fairly entertaining. Story thread is slim, but bolstered by effective gag sequences and specialty acts. Cast weakness promptly relegates

this to secondary dual duty. It will please young audiences.

William Lundigan and his roommate Stanley Hughes come to college for their first term. Lundigan sells "flunk" insurance. On Green Day—that day on which the freshmen take over the jobs of the upper classmen—Hughes is made editor of the school paper. He condemns Professor Ernest Truex for being behind the times and for not changing his exam papers in 20 years. Truex is found guilty of the accusations, so switches his questions. Everyone flunks. To make good, the boys are assisted by Constance Moore and Dixie Dun-

bar to put on a show, which brings in enough money to settle the claims.

Ernest Truex takes acting honors with an engaging portrayal to which he imparts his polished comedy manner. Lundigan is a good actor, but he looks more like a severe senior than an exuberant freshman. Stanley Hughes shows possibilities. Misses Moore and Dunbar are seen briefly.

AD TIPS: Sell it to the young folks as a gay college yarn. Sell it to the oldsters as something to bring back memories of their school days.

HANNA (Hollywood).

NO PUNCHES PULLED

IN FILM BULLETIN REVIEWS

They give you all the dope
you need on new films . . .
Critically - Honestly - Fairly

PRODUCTION SECTION

AUGUST 27th, 1938

7

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

This outfit continues to lag far behind the other majors. Only two films are working here currently, "Thoroughbred" (Edith Fellowes) and "In Old Arizona," a Larry Darmour Western. Gordon Elliot tops the cast, replacing Jack Luden. Other than these there appears to be nothing of importance on the company's production schedule for the next few weeks. . . . Top roles in Columbia's production of the "Blondie" comic strip may go to Stuart Erwin and Una Merkel. Contracts are expected to be signed this week. Frank Strayer will direct under the supervision of Robert Sparks, who replaces Sam Marx. Marx, in the future, will devote full time to his duties as head of the story department. . . . Frank Capra's next picture may not be the Dietrich opus after all. Present plans call for him to take the production reigns on a sequel to "Mr. Deeds Goes To Town," which would again co-star Gary Cooper and Jean Arthur.

GRAND NATIONAL

The production burden on this lot is again being maintained by Fine Arts, which is now shooting "Cipher Bureau." . . . Most interest here is centered in Educational's acquisition of G-N. The deal has been worked out to everyone's satisfaction. As we go to press the terms of the merger agreement will be submitted to Federal Judge William P. James for approval. Upon his decision hinges the future of Grand National. E. W. Hammons will be president and controlling factor. Ed Alperson will handle distribution. This will satisfy Hammons' old urge to get into feature production.

METRO-GOLDWYN-MAYER

Only one new production started on this lot within the past fourteen days. It is "The Shining Hour," Frank Borzage production starring Joan Crawford. This, incidentally, is the actress' first camera appearance in almost a year. . . . Reason for the lull at this plant may be attributed to the temporary postponement of two Metro pictures scheduled for production at this time. "Idiot's Delight," the anti-war story, is awaiting script approval from Rome. "Northwest Passage" cannot be filmed until spring, when it is presumed atmospheric conditions will be more favorable to the proposed location scenes. . . . This studio is definitely going after the "bread and butter" series market. In the planning stage are two groups of pictures, one starring Lew Ayres in the title role of stories based on the "Dr. Kildaire" yarns by Max Brand. The other is a series of action melodramas with comedy to star Dennis O'Keefe. Harry Rapf, who discovered the young actor, is working with Edward Selznick on the first story. . . . What with "Alexander's Ragtime Band" piling up sensational grosses throughout the country, Hollywood is on the lookout for other Broadway personalities whose talents or life stories might be blended into a picture. Metro is reported dicker-

ing with George M. Cohan to appear in a story based on his impressive career. Cohan is slightly sour on Hollywood, but an idea like this might change his mind.

MONOGRAM

Activity is slow at this studio and news at a premium. . . . Last picture to be filmed was "Wanted By the Police," starring Frankie Darro. Next on the schedule is "Mr. Wong, Detective," first of the Boris Karloff series. . . . This outfit's plan to produce in England, reported in this department a few issues back, is being ironed out. Final decision will probably be made to the Board of Directors late in September.

PARAMOUNT

With ten features at work this company remains the busiest lot in town. Five new films were started during the past two weeks. They are the new "Bulldog Drummond" feature, "King of Chinatown," "Say It In French," "Disbarred" and "Frontiersman." . . . "Disbarred" is an attempt to put Gail Patrick into the big time bracket. A beautiful woman and fine actress, it took an appearance in another studio's picture to convince Paramount executives they were overlooking a good bet. . . . Charlie Ruggles and Mary Boland, who a few years ago formed one of the top comedy teams in pictures, may return to this lot as the top players in a series of "Mr. and Mrs." comedies. Peter Milne has checked in to write the first screen play. If it jells as expected, further stories will be filmed. . . . Gladys Swarthout's finale under her Par contract will be a \$200,000 programmer. Of this sum the warbler's salary will amount to approximately \$60,000. Apparently the film day of operatic songbirds is over—for the present, at least.

PROGRESSIVE

Like most of Hollywood these days, this outfit is as dead as last week's newspaper. . . . A couple of writers have been called in to do some script polishing, but otherwise there is no indication that actual production will begin in the very near future. . . . Ben Judell's most desperate need is a guaranteed release. Until that is established, it would be foolish for him to pour any money into "projection room" pictures.

REPUBLIC

This studio has two pictures shooting, "Down in Arkansas" and "Night Hawk." . . . The most interesting item from this lot is the report that Herbert Yates will increase all film budgets from 10% to 15%. This has come about because of the increase in theatre outlets which the company has negotiated within the past year. Much credit for this is due James R. Grainger, who in the last few months has been instrumental in selling Republic product to approximately 300 houses which heretofore were closed

(Continued on next page)

Size-Ups

(Continued from page 7)

to it. . . . That this company is determined to crack the "big time" is discernible in its budget allotment on "Wagons Westward," the life of Sam Houston, which will amount to approximately \$750,000 if the desired top names can be secured. Representatives of the company are negotiating with various important players for the three key roles of Houston, Andrew Jackson and Mrs. Houston. . . . Should this film turn out as expected, it is generally believed that Republic will plunge on two other films this season. They are "Two Years Before the Mast" and "Doctors Don't Tell," both splendid properties. . . . Gene Autry's contract has been rearranged to include a salary boost. Republic will have the actor's services until 1940. . . . Roy Rogers will probably be teamed permanently with Lynn Roberts and be billed as "The Sweethearts of the West." It's a new angle to the routine Western exploitation and might stir up some interest from the femme trade.

RKO-RADIO

The scheduled increase of production activity at this studio materialized in the form of only one new picture, "Annabel Takes a Tour." This is a sequel to "The Affairs of Annabel," which is the start of another hoped-for series. RKO has just purchased a couple of more stories based on the escapades of the film star and her press agent. . . . More cuts in the contract list took place here, leaving about sixteen players on the regular payroll. . . . There is talk that Lubitsch's first production under the newly formed Myron Selznick setup may be released here. . . . Otherwise RKO is the dullest spot on a Hollywood reporter's beat.

20th CENTURY-FOX

Production is slow for this studio, only five pictures working at this time. However, 20th is well advanced in its schedule and can afford to relax for a time. . . . One reason for the slackening in activity is the realignment of schedules instigated by Zanuck as his first move upon returning to Hollywood. . . . Another policy being pursued by the studio head is the splitting up of the higher salaried writing teams. Zanuck has long been of the opinion that 20th Century's scripts were too expensive, so began by splicing the team of Kenyon and Arthur. The former is doing a solo job on "Hudson's Bay Company," while Arthur has been assigned the new Sonja Henie picture in collaboration with Robert Harrari. We like this move. One of Hollywood's silliest policies is the use of two, three and four high-priced writers on one script. It's wasteful and does NOT make for good screen plays! . . . A report has it that execs have almost decided to abandon the Chan pictures and will concentrate instead on the Moto thrillers. Next adventure of the Japanese investigator has an extraordinary supporting cast for this type of feature. We advise Zanuck to continue the Chans. . . . Studio will continue using its Italian family in a group of sport pictures to be produced by Jerry Hoffman.

UNITED ARTISTS

Only new film to start production here is Wanger's "Trade Winds," co-starring Fredric March and Joan Bennett. . . . Small is still anxious to produce "Duke of West Point" but lacks a male player for the lead. . . . Hal Roach is preparing production on "Zonobia's Infidelity," originally set for Roland Young, but now being utilized as a vehicle for Oliver Hardy and his new partner Harry Langdon. Stan Laurel is definitely off the Roach payroll and unless legal proceedings say differently, he will not re-

turn to the lot. Roach is fed up on the comic's temperament and escapades which have constantly interfered with studio work. . . . Sam Goldwyn has also been having star trouble—with Jascha Heifetz, whom he signed to a one picture commitment. Story troubles almost ended the deal, and since a starting date was involved it seemed for a time that Goldwyn would have to pay the fiddler off. This has been settled now and I. A. R. Wylie is writing an original. Production is slated to start in the fall. Despite all this, we will take odds that Heifetz either never makes a picture for Goldwyn, or, if he does, he will not be starred! . . . On the Selznick front all is exceedingly quiet. Publiciteer Rus Birdwell criticized the press for censoring Selznick's unwillingness to start production on "Gone With the Wind" immediately. . . . Preview reports on "The Young in Heart" are glowing. The press will see it shortly.

UNIVERSAL

Production is moving along here with five pictures shooting at this time and others coming up at early dates. . . . Most important of the newly begun is "Service De Luxe," which introduces Vincent Price co-starred with Constance Bennett. This young man has been a stage favorite for some time and is definitely a comer. . . . In accordance with this company's Metro deal mentioned on these pages last issue, Universal is about to use three of M-G-M's top male stars, Robert Montgomery, Robert Young and James Stewart. For the first two a search has been launched for story material. Stewart will probably star in the re-make of "Destry Rides Again," to be directed by Edward Sutherland. . . . James Whale is tiffing with the studio over his next picture, "The Sun Never Sets." The director is reported not to like the story, and unless this difference of opinion is straightened out shortly, Whale may leave the lot and not renew his contract, which has only four weeks to run. It is this department's opinion that U's officials should heed Whale's protest. He is one of Hollywood's most capable megaphoners, but his recent stories have been plenty poor. Another "Sinners in Paradise" would be disastrous. The studio should give Whale a break. He has and can deliver the goods. . . . J. Cheever Cowdin money boss, is here for a looksee at production. He is pleased with the way things are shaping up and reports that studio's finances are in a healthy condition and should prove even better with the end of this quarter when the grosses on "Rage of Paris" and "Little Tough Guy" are tabulated.

WARNER BROTHERS

Production has slowed down on this lot, five pictures at work. Five were completed within the last two weeks and nine more are scheduled for filming within the next 30 days. . . . John Garfield gets his first taste of top billing in "They Made Me a Criminal," following which he is scheduled for an important role in "The Phantom Crown." This happens to be the new title for the proposed film based on the story of Maximilian and Carlotta. Acting roles are most difficult and the studio is conducting daily tests for the various parts. Indications are that when assembled it will form one of the most pretentious collections of film talent ever seen by Hollywood. . . . "Racket Busters" again displays the Warner clairvoyance. Because of its similarity to the Dewey investigation, the film is reported to be cleaning up in first run spots. . . . Another program sneaker says the Hollywood grape vine is "Devil's Island," which casts Karloff in a sympathetic role. Bryan Foy is doing a much better job with these B pictures than he was doing a year or so ago.

Hollywood Editorial

By DAVID J. HANNA

Frank Capra's "YOU CAN'T TAKE IT WITH YOU" A Triumph of Film Making

Our very pleasant subject for this issue is the Capra-Riskin filmiracle "You Can't Take It With You."

Along with other members of the Hollywood press, this writer filed into a Columbia sound stage one afternoon last week for the official unveiling of the picture. Like everyone else in the room, we were prepared for something more than a run-of-the-mill Hollywood offering. That the film version would surpass the excellence of the stage production was also expected. That the picture would warrant the enthusiastic advance word-of-mouth advertising it has been receiving was also quite probable. But this time the Hollywood grapevine has underestimated. The Capra production not only lives up to advance reports—it far exceeds them!

On the stage this saga of the Vanderhof-Sycamore clans was a gay and spirited comedy. On the screen it assumes far greater depth, replete with heartwarming, poignant drama and shrewdly underplayed comedy. Add a more realistic romance, pervade it with the Capra charm—and you have a picture which will long be remembered by those who see it.

From opening scene to closing scene, the film held the rapt attention and admiration of a critical audience. As the film neared its end there were many who shared this correspondent's sigh of regret. Meeting Grandpa Vanderhof and the Sycamore tribe was something new in cinematic entertainment—something akin to a delightful real-life experience. Knowing them made the world appear a better place to live in, its people something finer than merely tolerable human beings.

The story is a simple one of a simple family, whose only claim to attention is that every member of the family does exactly as he chooses. There is Grandpa Vanderhof (Lionel Barrymore) who went to his office thirty years ago, decided he wasn't having any fun, so went home and stayed there to nurse his stamp collection, learn to play the mouth organ and make an occasional trip to the zoo. His daughter is Spring Byington, a gay and witty darling, who gave up painting eight years ago to become a playwright when a typewriter was delivered to the house by mistake. Then there's husband Samuel S. Hinds, who manufactures fireworks in the cellar; Mischa Auer, a hungry Russian, who teaches daughter Ann Miller the art of the ballet and dismisses her efforts with the confidential opinion, "she steenks!" Halliwell Hobbes is the erstwhile ice man who became a perpetual guest years before and aids in the manufacture of the explosives. Donald Meek is a new character, a Mr. Poppins, who makes "things" and,

at Grandpa's suggestion, leaves his job as an accountant to tinker in the cellar with the others.

Daughter Jean Arthur is the sanest member of the clan, a hardworking secretary, who falls in love with James Stewart, son of tycoon Edward Arnold. His mother, the fashionable Mary Forbes, objects to their affair and tries to break it up. To make a favorable impression on his family, Jean invites James and his parents to dinner. Deliberately, Stewart brings them on the wrong night when the Sycamores are indulging in their favorite pastime—doing exactly as they please. The unexpected visit's disastrous results hits a climax when the fireworks go off in the cellar and the family and guests are hauled off to jail for disturbing the peace. At the trial next day the parents attempt to conceal the fact that Jean is engaged to Stewart. Humiliated and angry, she denounces them and runs away from home. Grandpa Vanderhof finally sells his house

to the agent representing Arnold in his attempt to buy a bloc of property vital to a big merger. But, when son Stewart walks out on him as the deal is about to be completed, Arnold goes to Grandpa Vanderhof. The philosophical old man solves his and all their problems through the simple expedient of playing the harmonica.

Capra is said to have fine combed Hollywood for his players. Each role, large or small, seems to have been written especially for the player portraying it. Lionel Barrymore is delightful. Miss Arthur and Stewart joyful choices for the romantic assignments. Edward Arnold is a compelling figure as the

bloated industrialist. Mischa Auer and Spring Byington are accomplished comics, as is the mild Donald Meek. H. B. Warner has one brief, but effective, appearance as a fellow tycoon ruined by Arnold's greed. Veteran Harry Davenport contributes a choice moment as the judge in the court room scene.

Vividly evident in this is Capra's ability as a film story teller. There is no room in his scheme of things for superfluous closeups of stars, irrelevant gag scenes or odd camera angles. Of primary importance is the story, which moves quickly and logically along its logical course, embellished only by these human, realistic touches which make Capra a master of his art. Riskin's screenplay is exceptionally noteworthy for its clear-cut, natural dialogue. What the lovers say to each other, for example, is exactly what you expect them to say.

"You Can't Take It With You" will be big—and we mean BIG—boxoffice! Earmarked for success when Columbia purchased the play, and will reap a harvest for Columbia and its exhibitors. Its appeal is universal.

Columbia

103 Minutes

Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, Mischa Auer, Ann Miller, Spring Byington, Samuel S. Hinds, Donald Meek, H. B. Warner, Halliwell Hobbes, Dub Taylor, Mary Forbes, Lillian Yarbo, Eddie Anderson, Clarence Wilson, Joseph Swickard, Ann Doran, Christian Rub, Bodil Rosing, Charles Lane, Harry Davenport

Directed by Frank Capra

PRODUCTION RECORD

*In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.
 All new product is on 1937-38 programs, unless otherwise noted.*

COLUMBIA

Sold 1937-38	Features (41)	Completed (31)	In Production (0)
	Westerns (22)	Completed (17)	In Production (1)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (41)	Completed (3)	In Production (1)
	Westerns (16)	Completed (0)	In Production (0)
	Serials (4)	Completed (0)	In Production (0)

THOROUGHbred

Shooting started—August 6

Comedy-Drama

Cast: Edith Fellowes, Cliff Edwards, Jacqueline Wells, Robert Fiske, Robert Paige, Helen Brown, Virginia Howell, Charles Waldron

Directed by D. Ross Lederman

Produced by Ralph Cohn

Story: Edith Fellowes is the daughter of a team of circus acrobats who are killed in a fall. Edith goes to California to stay with her cousin, Robert Fiske. With her goes her only possession, a horse. Fiske and the youngster enter the horse in a race, but it is disqualified because of stunting. Subsequently the horse is re-entered and wins in time to give Fiske enough money to prevent Edith's aunt Virginia Howell from gaining custody of the girl.

To be released on '38-'39 program.

IN EARLY ARIZONA

Shooting started—August 18

Western

Cast: Gordon Elliott, Dorothy Gullivar Harry Woods, Franklin Farnum, Art Davis, Charles King, Edward Cassidy, Jack Ingram, Charles Whittaker

Directed by Joseph Levering

Produced by Larry Darmour

Story: Gordon Elliott is dispatched by the government to end lawlessness in part of Arizona. He succeeds in doing this, despite the opposition of the Sheriff and the Justice of the Peace, who are in cahoots with the bandits. His investigation reveals the head of the band to be the uncle of Dorothy Gullivar, whom he loves.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	Crime Takes a Holiday.....4/9	7/15	Pioneer Trail (Orig. Valley of Violence) 4/23
9/15	Girl's School.....7/16	7/21	Reformatory (Orig. Orphans of the Law).....5/14
8/15	Gladiator, The.....6/4	7/28	South of Arizona (Orig. Singing Guns).....5/14
6/27	Highway Patrol (Orig. State Patrol).....4/9	6/20	Stage Coach Days.....3/26
6/15	Holiday.....3/12-26	6/30	West of Cheyenne.....4/9
8/25	Homicide Bureau.....8/13	8/13	West of Santa Fe.....8/13
	I Am the Law (Orig. Outside the Law).....6/4	8/13	Wild Bill Hickok (serial).....6/4
8/29	Juvenile Court.....7/16	9/5	Wings of Doom.....7/2
5/12	Lady Objects, The.....7/2		You Can't Take It With You.....5/14
5/22	Law of the Plains.....2/26		
8/22	Phantom Gold.....6/18		
9/22	Phantom Trail, The.....7/16-30		

STORY BUYS

"A Gentleman From Montana," original by Lew Foster.

"Good Girls Go to Paris, Too," original by Lenore Coffee and William Joyce Cowan.

"Old Mrs. Leonard and the Machine Gun," short story by George Bradshaw and Price Day.

CONTRACTS

Writer Ben Markson termed.

GRAND NATIONAL & FINE ARTS

GRAND NATIONAL

Sold 1937-38	Features (43)	Completed (15)	In Production (0)
	Westerns (22)	Completed (7)	In Production (0)

FINE ARTS

Sold 1938-39	Features (18)	Completed (1)	In Production (1)
	Westerns (8)	Completed (1)	In Production (0)

CIPHER BUREAU

FINE ARTS

Shooting started—August 18

Action

Cast: Leon Ames, Joan Woodbury, Charlotte Winters, Donald Dilaway, Tennen Holtz, Gustav Von Seyffertitz, Jason Robards, Sidney Miller, Tommy Carr

Directed by Charles Lamont

Produced by Charles Lamont

Story: (Unavailable; see next issue.)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
6/17	Held For Ransom		Untitled Renfrew
	High Command		Western.....8/13
7/1	1 Married a Spy	8/12	Utah Trail, The
	Shadows Over China.....7/30		Western No. 1.....8/13

MISCELLANEOUS INDEPENDENTS

ROADSHOW PRODUCTIONS

RECENTLY COMPLETED

Release Date	Details in Issue
	Songs and Saddles.....8/13

GEORGE HIRLIMAN PRODUCTIONS

RECENTLY COMPLETED

Murder on Sunset Boulevard.....8/13

METRO-GOLDWYN-MAYER

Sold 1937-38	(44-52)	Completed (43)	In Production (0)
Sold 1938-39	(44-52)	Completed (4)	In Production (5)

SHINING HOUR, The

Shooting started—August 20

Drama

Cast: JOAN CRAWFORD, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter, Roger Converse

Directed by Frank Borzage

Produced by Joseph Mankiewicz

Story: From the successful stage play. The story of a girl who marries into a simple farming family. Her husband's brother falls in love with her and causes complications, which result in the suicide of his own wife.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
9/16	Listen, Darling.....7/16	10/28	Sweethearts.....7/2
8/9	Stablemates.....7/16	8/13	Vacation From Love.....8/13

RECENTLY COMPLETED

8/19	Blockheads (Orig. Meet the Missus).....6/18	8/26	Marie Antoinette.....1/15
9/2	Boystown.....6/18	8/12	Rich Man, Poor Girl (Orig. It's Now or Never).....7/2
7/29	Chaser, The.....6/18	7/15	Shopworn Angel.....4/9
8/5	Crowd Roars, The (Orig. Give and Take).....5/14	6/3	Three Comrades.....3/12
7/8	Fast Company.....6/4	10/14	Three Loves Has Nancy.....7/16
5/13	Hold That Kiss.....4/9	10/26	Too Hot To Handle.....5/14
7/22	Love Finds Andy Hardy.....6/4	6/10	Toy Wife, The.....3/26
6/17	Lord Jeff.....3/26	6/24	Woman Against Woman (Orig. Enemy Territory).....4/23

CONTRACTS

Players Ann Morris and Spanky MacFarland optioned.

Writer Cyril Hume tied to 18-month pact.

Writer Harry Goldman termed.

Sidney Franklin retied to producer-director deal.

Sarah Hayden signed for Judge Hardy series.

CASTING

Ann Rutherford and Lana Turner to "Dramatic School."

MONOGRAM

Sold 1937-38	Features (26)	Completed (23)	In Production (0)
	Westerns (16)	Completed (16)	In Production (0)
Sold 1938-39	Features (26)	Completed (3)	In Production (0)
	Westerns (16)	Completed (3)	In Production (0)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/2	Barefoot Boy.....6/18	6/22	Romance of the Limberlost.....5/14
8/24	Circus Comes to Town, The.....7/16	9/14	Starlight Over Texas.....7/30
7/6	Man's Country.....6/4	4/30	Two Gun Justice.....3/20
6/8	Marines Are Here, The.....4/23		Wanted By the Police.....8/13
	Mexicali Kid, The.....8/13		

PARAMOUNT

Sold 1937-38	Features (53)	Completed (48)	In Production (0)
	Westerns (6)	Completed (6)	In Production (0)
Sold 1938-39	Features (52)	Completed (11)	In Production (9)
	Westerns (6)	Completed (3)	In Production (1)

SCOTLAND YARD VS. BULLDOG DRUMMOND

Shooting started—August 12

Action-Drama

Cast: John Howard, Heather Angel, Reginald Denny, H. B. Warner, E. E. Clive

Directed by James Hogan

Produced by Harold Hurley

Story: This concerns Bulldog Drummond's adventures in connection with a new machine capable of projecting explosives to a great distance.

To be released on '38-'39 program.

SAY IT IN FRENCH

Shooting started—August 20

Romantic Comedy

Cast: Ray Milland, Olympe Bradna, Irene Hervey, Janet Beecher, Evelyn Keyes, Holmes Herbert, Erik Rhodes, Walter Kingsford

Director-Producer Andrew Stone

Story: Olympe Bradna is a French maid in the home of Ray Milland, wealthy young bachelor. He is in love with socialite Evelyn Keyes. After many complications, Miss Bradna wins his affections.

To be released on '38-'39 program.

DISBARRED

Shooting started—August 20

Drama

Cast: Gail Patrick, Otto Kruger, Robert Preston, Sidney Toler, Helen MacKeller, Clay Clement, Edward Marr, Olin Howland

Directed by Robert Florey

Produced by Harold Hurley

Story: This is a racketeering story centered around Otto Kruger, a disbarred lawyer.

To be released on '38-'39 program.

FRONTIERSMAN

Shooting started—August 20

Western

Cast: William Boyd, George Hayes, Russell Hayden, Evelyn Venable, William Duncan, Clara Kimbell Young, Charles Hughes, Dickie Jones, Ray Barcroft, Emily Fitzroy

Directed by Leslie Selander

Produced by Harry Sherman

Story: (Synopsis unavailable; see next issue.)

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
11/4	Escape From Yesterday.....7/30		St. Louis Blues.....8/13
	Illegal Traffic.....8/13		Zaza.....7/2
	Thanks for the Memory.....8/13		

RECENTLY COMPLETED

9/23	Arkansas Traveler.....7/16		Paris Honeymoon.....6/4
11/25	Artists and Models.....7/8		Pride of the West (Orig. Beneath Western Stars).....5/14
6/24	Abroad.....5/21		Prison Farm.....2/26
7/2	Bar 20 Justice.....12/18	6/17	Professor Beware.....12/4
7/2	Booloo.....6/18	7/29	Sunset Trail (Orig. Silver Trail Patrol).....7/30
8/19	Bulldog Drummond in Africa.....6/4		Sing You Sinners.....4/9
9/30	Campus Confessions.....7/16	9/2	Sons of the Legion.....7/16
8/5	Give Me a Sailor.....4/23	8/26	Spawn of the North.....3/26
10/14	If I Were King.....5/21	8/12	Texans, The.....2/26-3/26
9/9	In Old Mexico (Orig. Return of the Fox).....5/21	7/1	Tropic Holiday.....2/26
10/21	King of Alcatraz.....7/30		Touchdown Army.....7/2
10/30	Men With Wings.....5/14	6/3	You and Me.....1/29
10/28	Mysterious Riders, The.....7/2		

STORY BUYS

"Whatever Goes Up," play by Milton Lazarus.

CONTRACTS

Player Jean Fenwick optioned.

CASTING

Martha Raye and Bob Hope to top lines in "Never Say Die."

REPUBLIC

Sold 1937-38	Features (30)	Completed (24)	In Production (0)
	Westerns (16)	Completed (16)	In Production (0)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (31)	Completed (0)	In Production (2)
	Westerns (24)	Completed (2)	In Production (0)
	Serials (4)	Completed (0)	In Production (0)

DOWN IN ARKANSAS

Shooting started—August 12

Musical

Cast: Weaver Brothers, Elviry, Pinky Tomlin, Ralph Byrd, June Storey, Big Boy Williams, Berton Churchill

Directed by Nick Grinde

Produced by Armand Schaefer

Story: Residents of the hill billy backwoods village of Pine Ridge are opposed to the government's plan to modernize that section of the country and install a dam. Ralph Byrd is assigned to serve them a subpoena demanding that the hill folk vacate their property. Using unusual tactics, he contrives to illustrate the virtues of civilization, with the result that the women come around to the government's way of thinking and with them, the men. Romantic interest is between Byrd and June Storey.

To be released on '38-'39 program.

THE NIGHT HAWK

Shooting started—August 20

Action Drama

Cast: Robert Armstrong, June Travis, Robert Livingston, Joseph Downing, Roland Gott, Robert Homans, Paul Fix

Directed by Sidney Salkow

Produced by Herman Schlom

Story: This is a story of smuggling on the San Francisco coast. Robert Armstrong, ace reporter, plays an important role in connection with the Customs Department crackdown on the racket.

To be released on '38-'39 program.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/15	A Dangerous Adventure (Orig. As You Are).....6/18	5/23	Gangs of New York.....4/9
7/15	Army Girl.....5/14	6/13	Ladies in Distress (Orig. First Prize).....1/15
	Billy The Kid Returns.....8/13	8/15	Man From Mountain Music.....7/16
8/8	Come On, Leathernecks.....7/2		Overland Stage Riders.....8/13
	Dick Tracy Returns (serial).....6/18		Pals of the Saddle.....7/30
8/15	Durango Valley Riders.....4/28	6/15	Riders of the Black Hills.....5/14
8/29	Everything Happens to Us.....7/16	7/11	Romance on the Run.....3/26
	Fighting Devil Dogs (serial).....3/26	8/22	Tenth Avenue Kid.....7/16
			Western Justice.....6/18

STORY BUYS

"Romance On the Range," original by Patricia Harper.

CONTRACTS

Director George Sherman renewed.

Youngster Tommy Ryan optioned.

CASTING

Robert Armstrong to "Hell Bent For Headlines."

RKO-RADIO

Sold 1937-38	Features (51)	Completed (50)	In Production (1)
Sold 1938-39	Features (54)	Completed (1)	In Production (2)
	Westerns (6)	Completed (0)	In Production (0)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to FB's production record a few weeks prior to release.

ANNABEL TAKES A TOUR

Shooting started—August 12

Comedy

Cast: Jack Oakie, Lucille Ball, Frances Mercer, Ruth Donnelly, Ralph Forbes, Bradley Page, Donald MacBride, Jack Arnold, Cecil Kellaway, Alice White, William Corson, Rita Gould

Directed by Lew Landers

Produced by Lou Lusty

(Continued on next page)

(Continued from previous page)

A MAN TO REMEMBER

(In Production)

Other details—Issue August 13

Story: When Edward Ellis, a small town doctor, dies, his three biggest creditors gather in a law office to find out if they are going to get any money. They open a strong box and in chronological order the papers form a vivid record of the doctor's career, which is revealed by a series of flash-backs. To each man there is revealed how, at one time or another, the doctor was instrumental in aiding them far in excess of his own remuneration. When the last letter discloses \$3,000 more than enough to satisfy their claims, the money-grabbers file out ashamed, to attend the final rites for the good doctor.

IN PRODUCTION

Release Date	Details in Issue
Gunga Din	7/2-30

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
9/9 Affairs of Annabel, The	6/18-7/2	8/5 I'm From the City	6/4-7/2
5/20 Blind Alibi	4/26	Mad Miss Manton	7/16
6/17 Blonde Cheat	4/9	7/29 Mother Carey's Chickens	5/14-7/2
6/24 Border G-Man	5/14	Mr. Doodle Kicks Off	7/30
9/2 Carefree	5/21-7/2	O'Brien No. 1	7/30
7/8 Crime Ring	5/14-6/18	6/3 Saint in New York, The	3/12
9/23 Fugitive For a Night	7/30	7/22 Sky Giant	5/11-6/18
4/22 Go Chase Yourself	2/26	4/8 This Marriage Business	2/12
5/13 Gun Law	6/18-7/2	8/26 Breaking the Ice	6/4-7/2
7/1 Having Wonderful Time	10/9		

STORY BUYS

"Miss X," original by George Bricker and Lionel Houser.

CONTRACTS

Director Lew Landers renewed.

CASTING

Ann Gillis and Tommy Kelly to "Peck's Bad Boy at the Circus." (Lesser)

Sally Eilers lead in "Miss X."

20th CENTURY-FOX

Sold 1937-38	Features (44-56)	Completed (49)	In Production (0)
	Westerns (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (44-56)	Completed (18)	In Production (5)

DOWN ON THE FARM

Shooting started—August 11

Jones Family Comedy

Cast: **Jed Prouty, Spring Byington, Louise Fazenda, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Roberta Smith, Eddie Collins, Doris Bowden**

Directed by **Malcolm St. Clair**

Produced by **John Stone**

Story: This recounts the adventures of the Jones family when their house burns down and they go to live on the farm of Mrs. Jones' sister, Louise Fazenda. Here Mr. Jones boasts of his prowess as a corn husker. He becomes involved in a contest and somehow contrives to win. He then is made the farmers' choice for Congress.

To be released on '38-'39 program.

A VERY PRACTICAL JOKE

Shooting started—August 17

Comedy-drama

Cast: **Michael Whalen, Jean Rogers, Chick Chandler, Douglas Fowley, Jane Darwell, June Gale**

Directed by **Ricardo Cortez**

Produced by **Howard Green**

Story: When the Roving Reporters, Whalen and Chandler, hit upon the idea of boosting circulation by having a "loneliest girl" contest, the winner turns out to be Jean Rogers. Prize for the winner is to temporarily alleviate the loneliness. In doing this the reporters become involved in a murder which they subsequently solve.

To be released on '38-'39 program.

JESSE JAMES

Shooting started—August 20

Drama

Cast: **TYRONE POWER, HENRY FONDA, Nancy Kelly, Randolph Scott, John Carradine, J. Edward Bromberg, Brian Donlevy, Henry Hull, Jane Darwell, Donald Meek, Ernest Whitman**

Directed by **Henry King**

Produced by **Darryl Zanuck**

Story: With Tyrone Power in the title role, this story is based on actual historical occurrences in the life of the famous early American bandit, Jesse James.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
11/25 By the Dawn's Early Light	7/16	9/30 Submarine Patrol (Orig. Wooden Anchors)	7/16

RECENTLY COMPLETED

7/1 Always Goodbye	4/23	9/2 My Lucky Star	5/14
11/4 Always in Trouble	6/18	6/10 One Wild Night	3/26
12/9 Five of a Kind	7/16	7/8 Panamin's Bad Man	5/14-21
8/5 Gateway (Orig. Ellis Island)	5/21	7/8 Passport Hushand	5/14
9/16 Hold That Co-Ed	7/2	Road Demon (See Sport Series No. 2)	7/2
7/22 I'll Give a Million	4/23	9/9 Safety In Numbers	7/2
11/11 Just Around the Corner (Orig. Lucky Penny)	5/14	Sharpshooters (See Daredevils No. 1)	7/30
9/23 Meredian 7-1212	5/21	8/21 Speed to Burn	3/26
10/7 Meet the Girls	6/4	10/14 Straight, Place and Show	6/4
10/7 Mr. Moto's Last Warning (Orig. Mr. Moto in Egypt)	6/18	10/28 Suez	5/14
		12/16 While New York Sleeps	7/16

CONTRACTS

Players Mary Healy and Doris Bowden optioned.

Director Otto Brower renewed.

Lionel Atwill signed to act, direct, produce and write.

Writer Hal Hudson termed.

CASTING

Shirley Temple to star in "Little Princess."

UNITED ARTISTS

GOLDWYN: Sold for 1937-38	(5)	Completed (5)	In Production (0)
SELZNICK: Sold for 1937-38	(4)	Completed (4)	In Production (0)
WANGER: Sold for 1937-38	(5)	Completed (4)	In Production (0)
KORDA: Sold for 1937-38	(5)	Completed (3)	In Production (0)
LONDON: Sold for 1937-38	(7)	Completed (5)	In Production (0)
GOLDWYN: Sold for 1938-39	(5)	Completed (0)	In Production (1)
SELZNICK: Sold for 1938-39	(2)	Completed (0)	In Production (0)
WANGER: Sold for 1938-39	(5)	Completed (1)	In Production (1)
KORDA: Sold for 1938-39	(5)	Completed (0)	In Production (0)
SMALL: Sold for 1938-39	(5)	Completed (0)	In Production (0)
ROACH: Sold for 1938-39	(8)	Completed (1)	In Production (0)

TRADE WINDS

(Wanger)

Shooting started—August 20

Adventure comedy-drama

Cast: **FREDRIC MARCH, JOAN BENNETT, Ralph Bellamy, Ann Southern, Alan Baxter**

Directed by **Tay Garnett**

Produced by **Walter Wanger**

Story: Although the audience knows differently, Joan Bennett, as well as the police, believe she has killed a man. Fredric March is the detective assigned to arrest her. The chase leads him all over the world and evolves into the beginning of a lasting romance.

IN PRODUCTION

Release Date	Details in Issue
9/30 Lady and the Cowboy	7/2 (Goldwyn)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
7/22 Algiers (Wanger)	4/9	8/26 There Goes My Heart (Roach)	6/18
7/29 Young in Heart, The (Selznick)	5/14		

UNIVERSAL

Sold 1937-38	Features (40)	Completed (36)	In Production (1)
	Westerns (10)	Completed (9)	In Production (0)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (40)	Completed (2)	In Production (3)
	Westerns (10)	Completed (0)	In Production (0)
	Serials (4)	Completed (1)	In Production (0)

SWING THAT CHEER

Shooting started—August 9

Comedy

Cast: **Tom Brown, Andy Devine, Robert Wilcox, Constance Moore, Margaret Early, Samuel S. Hinds, Ray Parker, Doodles Weaver**

Directed by **Harold Schuster**

Produced by **Max H. Golden**

(Continued on page 14)

NOTES ABOUT FILMS AND FILM PEOPLE . . .

BY

YOUR HOLLYWOOD CORRESPONDENT

Tut tut is our comment on the recent declaration by M-G-M that it had cancelled its plan for elaborate road show engagements of "Marie Antoinette" and was putting the film on general release immediately. "This," says Metro, "is its sincere contribution and gesture of cooperation with the united industry drive." It really requires no Sherlock Holmes to fathom the underlying reason for Metro's generosity. The hard fact is that "Antoinette" is taking a boxoffice nosedive both here and in New York.

Bennie F. Ziedman, one of our ace independent producers, has become executive vice-president of Malcolm Browne Pictures, a new company founded by the laboratory organization of the same name. Space has been taken in the Talisman Studios, where Ziedman is readying production plans for a group of 26 pictures. First on the schedule is "Prison Train," an action film. Also planned is a series of westerns starring Monte Rawlins. Yarns are based on the "Masked Phantom" stories.

A favorable angle of George Raft's suspension at Paramount because of his refusal to play in "St. Louis Blues" is that it gives Lloyd Nolan, one of Hollywood's better actors, the first real break of his film career. His break almost came a year ago when Raft balked at his role in "Souls At Sea." Nolan was skedded for the part, but the studio and Raft patched up their differences and Nolan went back to essaying villains in B action pictures.

Speaking of Raft and his latest tiff with Paramount, a singularly commendable feature of the occurrence was the handling of the story by the studio publicity department. The press was simply given a complete, comprehensive and forthright statement of the company's position in the matter. To my knowledge, this is the first time such a course has been followed in the dissemination of such ticklish news. Possibly it was handled thus because the studio was confident it was right. Nevertheless it is a worthwhile idea, one that should be followed by all studios to end the diverse, exaggerated and oftentimes damaging reports in similar situations.

Since the re-selling of "Spawn of the North" was one of the sore points of this paper's tiff with Paramount last season, it certainly behooved its Hollywood correspondent to get to the preview of said picture last week. But a mix-up at the theatre found me sitting glumly in an automobile while my guests for the evening walked blithely inside to grab off the last available seats firm in the conviction that I was tucked away safely in my favorite balcony corner. Reports from them on "Spawn" are anything but favorable. They tell me the story is routine and builds up to an anti-climax which had the audience out of the theatre before the film was actually over. Lamour is ex-

cellent; Raft only fair; Fonda poor. Most interesting personality is Slicker, a trained seal, whose antics steal the picture.

When the Los Angeles bunco squad recently descended upon a local talent school and arrested the officers of the corporation for alleged theft and misleading advertising, it took into its hands a situation which should have been denounced by the Hays office. Such spurious organizations have thrived for many years with false promises of screen stardom for the gullible "suckers" who flock to Hollywood. The entire industry is often condemned for the tactics of these outfits, although the legitimate people of the film city have never encouraged their existence.

Hollywood's exploitation experts have sent goodwill trains throughout the country, held premieres in mining towns and sent stars to New York for p. a.'s, but a new publicity wrinkle is being employed by Paramount to create interest in the forthcoming "Arkansas Traveler." A covered wagon will leave Little Rock, Ark., on a 3500-mile trek through the South and East of New York and return through the middle West. Charles Mooshian is in charge of the wagon and will be on the trip for about four months. To each state Governor he will convey the invitation of the Governor of Arkansas to the world premiere of the Paramount picture, which will be held in Little Rock.

Bids for Bing Crosby's services for the one outside picture allowed by his contract are being made by both RKO and Universal. Walter Wanger was also talking business sometime ago and may still be negotiating. But the warbler remains non-committal on the subject. It is highly probable that he will make no outside deals at all. Bing is in the higher bracket income tax class and most of his earnings go to Uncle Sam, so Dame Rumor has it that Bing may quit pictures entirely and concentrate on radio. Hope it isn't true, for if "Sing You Sinners" is any indication, Crosby is in the prime of his career and looks like a valuable attraction for many years to come.

BITS . . . Marshall Neilan and Budd Shulberg are scripting a story called "Cavalcade of Hollywood." . . . Zoe Atkins is abandoning scripting jobs for play-writing. . . . American Pictures Corp., being formed in the East, may star Broadway's white-haired boy Orsen Wells in a film to be directed by Jed Harris. . . . Fans are said to be kicking at the casting of Garbo as "Madame Curie." They don't believe she can act it well enough. For years Garbo has been cited as the most perfect screen actress in Hollywood and now people start kicking!! . . . Wish Lou Rantz would actually do something about his contemplated short subject "Topsy." Publicity has been going out on it for at least three months, but production simply never starts.

NOMINATED

For Better Roles

FRED KEATING

Here's an actor who has been tossed around foolishly by Hollywood. A comedian of proven ability, as attested by the constant demand for him at Hollywood social functions (gratis), Keating has plenty on the ball. Brought to Hollywood with the usual fanfare of publicity, he became obscured in a succession of poor pictures better left unmentioned. However, in the recent "Dr. Rhythm," Keating very adroitly held his own against such tested fun provokers as Bea Lillie, Bing Crosby, Andy Devine and Laura Hope Crewes. He is suave, easy on the eyes, well built and has an entertaining personality. In addition to being a clever comedian, he is an excellent prestidigitator. We hear he is about to leave for a New York show. There should be a place in Hollywood for Fred Keating!

PRODUCTION RECORD

Story: Football coach Samuel S. Hinds is retained by the university for another year, although he has turned out losing teams for the last three seasons. During the training season three of his star players are disqualified and the coach is forced to use sophomores, among whom are Brown and Wilcox. Their superior playing is instrumental in winning all the season's games in accordance with the decree laid down by the board, if Hinds is to retain his post. Both young men vie for the affections of Constance Moore.

To be released on '38-'39 program.

SERVICE DE LUXE

Shooting started—August 14

Comedy

Cast: Constance Bennett, Vincent Price, Charles Ruggles, Helen Broderick, Joy Hodges, Mischa Auer

Directed by Rowland V. Lee

Produced by Edmund Grainger

Story: Constance Bennett, bitter towards love and men, finds herself interested in Vincent Price, an absent-minded inventor whom she meets on a steamship pier. She arranges for him to meet Charles Ruggles, a millionaire, who she hopes will finance Price's invention. At the house party to which Ruggles invites them, Price's absent-mindedness becomes the tool whereby gold-digging Joy Hodges lures him into a promise to marry her. When he realizes the error he calls an ultra-exclusive personal service for advice. It is run by Miss Bennett. She decides to marry him herself and is also successful in squashing the lawsuit against Price planned by Miss Hodges.

To be released on '38-'39 program.

THE LAST EXPRESS

Shooting started—August 18

Melodrama

Cast: Kent Taylor, Dorothea Kent, Greta Granstedt, Don Brodie, Paul Hurst, Samuel Lee, Albert Shaw, Edward Rquello, Robert Emmett Keane, Charles Trowbridge, Addison Richards, Henry Brandon, Al Hill

Directed by Otis Garrett

Produced by Irving Starr

Story: Addison Richards is an underworld chief. He steals evidence against himself from the District Attorney's office. In turn this is stolen from him and held for three hundred thousand dollars ransom. In the ensuing efforts of Richards to retrieve the damaging information, Dorothea Kent is involved. She is proved innocent by private investigator Kent Taylor.

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue
8/19	That Certain Age.....7/2

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
	Comet, The.....8/13		Red Barry (serial).....6/18
	Freshman Year.....7/2	8/19	Road to Reno.....6/18
4/22	Lady in the Morgue.....3/12	5/6	Sinners in Paradise.....3/26
	Missing Guest, The.....6/18	6/15	State Prison.....6/4
6/17	Outlaw Express.....5/14		Twins of the West.....8/13
	(Orig. Pony Express Days)		Youth Takes a Fling.....7/2

CASTING

Adrienne Ames to "Last Express."

Ernest Truex to "Swing That Cheer."

Glenda Farrell assigned lead in Candid Camera series.

WARNER BROTHERS

Sold 1937-38 (60)	Completed (58)	In Production (0)
Sold 1938-39 (52)	Completed (14)	In Production (5)

TORCHY IN CHINATOWN

Shooting started—August 13

Mystery-Comedy

Cast: Glenda Farrell, Barton MacLane, Tom Kennedy, Henry O'Neil, Patric Knowles, James Stephenson, Janet Shaw, Dick Bond, Frank Shannon, Andy Lawlor, Joe Cunningham, George Cuhl

Directed by William Beaudine

Produced by Bryan Foy

Story: Not available in detail. It is another adventure in the career of Torchy Blane, played by Glenda Farrell, who pits her woman's intuition against the more logical reasoning of Inspector Barton MacLane.

To be released on '38-'39 program.

THEY MADE ME A CRIMINAL

Shooting started—August 15

Drama

Cast: John Garfield, Gloria Dickson, May Robson, Claude Rains, Billy Halop, Huntz Hall, Leo Gorcey, Gabriel Dell, Bobby Jordan, Bernard Punsley

Directed by Busby Berkeley

Produced by Barney Glazer

Story: (Company on location, synopsis unavailable—see next issue.)

To be released on '38-'39 program.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
	Dawn Patrol.....8/13		Wings of the Navy.....7/16-30
	Going Places.....8/13		

RECENTLY COMPLETED

7/30	Amazing Dr. Clitterhouse.....3/12	6/4	Little Miss Thoroughbred.....6/18
	Angels With Dirty Faces.....7/2	5/21	Men Are Such Fools.....1/1
	Blackwell's Island.....7/16	8/6	Mr. Champ.....3/26
9/3	Broadway Musketeers (Orig. 3 Girls on B'Way).....6/4	7/9	My Bill (Orig. In Every Woman's Life).....4/9
	Brother Rat.....7/16	5/21	Mystery House.....11/6
5/30	Crime School.....2/12	7/23	Penrod's Double Trouble.....12/18
6/18	Cowboy From Brooklyn.....1/29	7/16	Racket Busters.....5/14
	Curtail Call.....7/30		Sisters, The.....6/18
8/20	Four's a Crowd.....3/26	5/7	Torchy Blane in Panama.....1/29
8/27	Four Daughters (Orig. Sister Act).....5/14		Torchy Gets Her Man.....7/30
	Garden of the Moon.....4/23		Unlawful.....6/4
6/11	Gold Diggers in Paris.....1/29-2/26	6/18	Valley of the Giants.....5/14
	Heart of the North.....7/16-30		When Were You Born?.....3/12
	Hot Errors	6/25	Wings of the Navy.....7/16-30
	(Orig. Head Over Heels).....6/18		White Banners.....1/29

CONTRACTS

Eddie Albert termed.

Maxie Rosenbloom given term deal.

Frankie Thomas contracted for juve lead opposite Bonita Granville in "Ellen Drew" series.

The
MOST
COMPLETE
PRODUCTION SECTION
appearing in any trade paper



Just Another

FILM BULLETIN

"Reader Asset"

What the Newspaper Critics Say

FOUR DAUGHTERS

(Warner Bros.)

"... A charming, at times heartbreakingly human, little comedy. ... It may be sentimental, but it's grand cinema. ..."

B. R. C., N. Y. TIMES

"... High on the list of fine motion pictures of 1938. ... Here is a pleasant surprise of the young season. ... A credit to Warner Brothers and the motion picture business. ..."

R. W. D., N. Y. HERALD TRIBUNE

"... Superb entertainment. ... Seems to have nearly everything that goes to make up exceptional film fare—humor, pathos, drama. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Unquestionably a crowd pleaser. ... Laughter, tears and tenderness mingle in accepted proportions. ..."

Winsten, N. Y. POST

SING YOU SINNERS

(Paramount)

"... A sunny, human picture that has life and breath of its own. ... Turns out to be the best Bing Crosby ever made. ... Performances of the cast are flawless. ..."

Winsten, N. Y. POST

"... An unusually interesting film, technically and from an entertainment standpoint. ... An expert example of good film-making. ..."

R. W. D., N. Y. HERALD TRIBUNE

"... Bright and compact, skillfully directed and acted film seems to have everything in it that a movie audience bent on entertainment looks for. ..."

Boehnel, N. Y. WORLD-TELEGRAM

ARMY GIRL

(Republic)

"... An exciting and effective and quite dignified film of cavalry life. ... George Nicholls, Jr., has given his picture warm and stirring direction. ... Should certainly be placed on the 'worth-seeing' list. ..."

Thirer, N. Y. POST

"... Cast is exceptionally good. ... Direction is exceptional. ..."

B. C., N. Y. TIMES

"... Something to be seen. ..."

R. W. D., N. Y. HERALD TRIBUNE

"... Despite the fact that it drags badly in spots and tells an old, old story, 'Army Girl' has its good points. ..."

Whipple, N. Y. WORLD-TELEGRAM

RICH MAN, POOR GIRL

(M-G-M)

"... Fairly entertaining comedy-drama. ... Lew Ayres steals the show. ..."

Thirer, N. Y. POST

"... A series of oftentimes hilarious comedy sequences and some good comic characterizations, which keep it alert and aimed at one of the movie-goers' principal weaknesses—the funny bone. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Reasonably amusing hot-weather entertainment. ..."

J. P., N. Y. HERALD TRIBUNE

"... Genial and heartwarming little comedy which crackles and pops so pleasantly that you can hardly hear its joints creak. ... Has liveliness and charm. ..."

B. C., N. Y. TIMES

"... Through the media of good playing and sensible dialogue it is better entertainment than many of its more luxurious competitors. ..."

Wood, PHILA. LEDGER

"... Charming little comedy. ..."

A. B., PHILA. RECORD

FOUR'S A CROWD

(Warner Bros.)

"... Depends almost entirely on daffy situations and antic performing. ... Moderately entertaining. ..."

Barnes, N. Y. HERALD TRIBUNE

"... Action is speedy, as becomes good farce, and the lines are delivered smartly. ... Unbelievable plot, but played with high good humor by an excellent cast. ..."

Whipple, N. Y. WORLD-TELEGRAM

"... Neither a 'must' nor a 'musn't'. ... Moderately entertaining. ..."

Winsten, N. Y. POST

LITTLE TOUGH GUY

(Universal)

"... Rises to a superb climax in a holdup scene, after passing through a rather slowly paced opening. ..."

N. A., PHILA. RECORD

"... Story has been gone over before—and much better. ..."

Murdock, PHILA. LEDGER

"... Pretty far-fetched melodrama which has little in it to recommend either as entertainment or propaganda against the slums. ..."

Boehnel, N. Y. WORLD-TELEGRAM

"... Fast and colorful filmery, its style a little cramped by the earlier vehicles of its type—but neatly written nevertheless. ..."

Thirer, N. Y. POST

GIVE ME A SAILOR

(Paramount)

"... Story and continuity are jerky and illogical. ... Good rating is given to it because it has a certain comedy value, with any number of excellent lines that bring forth bursts of merriment you like to hear. ..."

Whipple, N. Y. WORLD-TELEGRAM

"... Production is hardly lavish, but neither is it meager. ..."

R. W. D., N. Y. HERALD TRIBUNE

"... Some very gay moments. ... A hot weather entertainment. ..."

R. O'N., WASH. TIMES

RACKET BUSTERS

(Warner Bros.)

"... An entertaining compound of fact and fancy. ... As a straight melodrama it has considerable suspense and action, with a fine free-for-all fight at the finish. ... A much better than average melodrama with a message. ..."

Barnes, N. Y. HERALD TRIBUNE

"... Hard-grained and generally exciting film

B. C., N. Y. TIMES

"... Documentary in intent, but certainly far from dull in content. ... Super-socko stuff. ..."

Thirer, N. Y. POST

"... Darned good melodrama, with action suspense and a wallop. ..."

A. B., PHILA. RECORD

SCENES FROM . . . AND A FEW VITAL
FACTS ABOUT . . . THE NEW FILMS

ise! When one man is
another is found dead
us Blue Room, reporter
ve a job on his hands.
at secret passage, fer-



THESE STILLS ARE SELECTED FOR THEIR
DESCRIPTIVE VALUE TO EXHIBITORS

UNDER THE BIG TOP The circus is coming to town . . . the drama of the people who make you laugh, cheer and gasp **UNDER THE BIG TOP**. This Monogram offering concerns itself with the exploits and fate of "The Flying Pennies—Greatest Aerial Act in the World." The act leaves the circus operated by Marjorie Main and goes on to greater triumphs in the capitals of Europe. Hearing that the old lady is ill and broke, the trio returns to save her circus. One of the trio gets drunk and heroically plunges 1000 feet to the ground to save the girl he loves. The players in addition to the "Dead End" mother, are Anne Nagel, Jack LaRue, Grant Richards and Herbert Rawlinson.



A black and white photograph showing a group of people, mostly children and young adults, gathered outdoors. In the foreground, a man in a light-colored, short-sleeved shirt is leaning forward, looking down at a child. The child is wearing a light-colored shirt with a dark pattern. Other children and adults are visible in the background, some sitting and some standing. The scene appears to be a social gathering or event, possibly a picnic or a fair. The image is somewhat grainy and has a vintage feel.

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M. Lawrence Daily, Notary Public, Phila.

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SHORT SUBJECTS

FROM PHILLY
By "Jaywalker"

The Variety Jubilee, featuring the famous beauty pageant in Atlantic City, gets under way Tuesday, the 6th. The lovely gals arrive in Philly Monday, stopping at the Adelphia. EARLE SWEIGART and OSCAR NEUFELD will make all arrangements for their comfort and entertainment. The lucky "Kings for a Day" in A. C. will be GEORGE F. WEILLAND, FRANK P. GRAVATT and FRANK ELLIOTT. Miss Philadelphia is scheduled to be selected on a Delaware boat cruise Aug. 30th evening. . . . LEWEN PIZOR will be married shortly. . . . Columbia is now ensconced in their new modernistic building at 1240. HARRY WEINER is quite pleased to have moved in at this time, what with prints of 'I Am the Law' and 'You Can't Take It With You' making him feel so cozy. . . . MRS. JOHN SNYDER, wife of former partner of GEORGE BENETHUM, passed away last Monday. . . . MIKE LESSY reopened his Diamond Friday after extensive alterations. It's a handsome job, too. . . . PHIL BERG, ad-exploitation creator, is getting out a very attractive combo cook book-program for the opening of S-P's Tioga. It's a splendid ideal. . . . Fox's first stage-screen show in two years starting Fri. will consist of Mal Hallett Band and 'My Lucky Star'. . . . MARK RUBINSKY, owner of Lyric, Williamstown, takes the house going up in New Phila. . . . Columbia's old headquarters will now be renovated for Republic. . . . HARRY THOMAS has been a weekly visitor to the Street recently. . . . TOM LARK returned from vacation Monday. . . . BENNY THE BUM is refurbishing his nite spot on Broad St. . . . CHARLES SEGALL and LEW PIZOR opened the Ace (formerly Windsor) Friday. They open the Tioga Wed. and the new Chelton next Fri. HERBERT HUSTLER will manage the Tioga. . . . Universal is selling a very clever advertising accessory for use with 'Letter of Introduction,' or any other Charlie McCarthy picture. It's an animated McCarthy cutout, easy to manipulate with the hand. . . . OSCAR NEUFELD, chairman of the Variety Club's Tent 13 Meritorious Award Committee, would like our readers to submit names of anyone who has done the most to bring credit to the industry in this territory. Maybe your man will be the winner. Let him get the credit he deserves. Send the names of your candidates to NEUFELD at the Variety Club, Bellevue-Stratford Hotel.

FLASH!

Phila. Exhibitor to File
Suit Against Majors & WB

As we were going to press, an authoritative source advised FB that Harry Fried, prominent Philadelphia independent, will soon file an anti-trust suit in Federal Court against Warner Theatres and all major distributors, excluding 20th Century-Fox.

The contemplated action is the outgrowth of Fried's long unsuccessful efforts to obtain product and a fair run in his theatres. For the past year, Department of Justice agents have been reported to be investigating Fried's situation. It could not be learned what part the G-men's findings played in his decision to file suit.

Fried operates three theatres in suburbs Ardmore and Bryn Mawr.

FROM BOSTON
By Bruce

VICTOR LEWIS is finally going to show "Blockade" at his Provincetown Theatre. Showing has been postponed several times but VICTOR is taking the picture in his teeth, so to speak. . . . BRAD ANGIER is now taking up ping-pong. JOE COHEN better look to his laurels! . . . ART HOWARD has moved out into the country and commutes to work every day. Seems as if he has joined the "back to nature" movement! . . . HARRY SNYDER took out quite a few of the exhibits on J. DON ALEXANDER'S yacht, "Two Smiles." HARRY'S sea legs were excellent but some of the exhibits turned green with envy. . . . In a recent quiz AARON ROSENBERG was found to be 100% pure. Girls, there's your man! . . . "Moonlight Sonata" has tied the record for the longest run at the Fine Arts Theatre. Manager GEORGE KRASKA said it will exceed the 14-week record held by "Cloistered." . . . Loew's Boston theatres must be doing all right what with that extra dividend that has just been declared. . . . HERBERT HIGGINS is doing one swell job booking for his accounts. HERB books to please! . . . The Motion Picture Industry Outing at Fieldston was a tremendous success. It was the largest gathering of exhibits ever assembled and the crowd totalled over 500. It was also the largest crowd that Fieldston had ever seen. Congratulations to all the committees for their excellent organization. . . . ABE BARRY, able Columbia booker, is back of his desk again after a week's illness. ABE is a hard worker! . . . FLOYD BELL is vacationing in Virginia after a hard grind at Suffolk. . . . JACK MYERS is back on his feet again, and JACK says it's a grand and glorious feeling to get back on two legs again! . . . STEVE BROIDY visited New Haven last week and reports that Monogram is sitting pretty. . . . ARNOLD BERGER, manager of the Greenwich Theatre in East Greenwich, R. I., and Dorothy Crosby are getting hitched today. . . . HOWARD SHONTING is acquiring a beautiful tan while managing the Cape Cinema in Dennis. HOWIE does his book-keeping out on the lawn in the sun. . . . Progressive Premium will shortly be on a coast-to-coast basis according to MORRIS NUNES of the New Haven office. . . . There will be a television theatre at the Brockton Fair early in September. Is television here? . . . SAM HAAS has been vacationing up the Cape all summer but he is now trying the mountains. . . . Now that the Red Sox are apparently out of the pennant race, the competition from baseball will not be so important. . . . The Trans-Lux Theatre is set for an opening early in September, according to manager ARTHUR TUOHY. The front is already assuming scenic proportions. . . . SAM DAVIDSON of Cameo Attractions is scurrying all over New England and is so busy booking "Mayerling" and "Un Carnet du Bal," to say nothing of "Moonlight Sonata," that he seldom finds time to stay in one spot.

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SAYS SO . . .

10,000

**INDEPENDENT EXHIBITORS
THROUGHOUT AMERICA
ARE LISTENING!**

EXPLOITATION PICTURE

OF THE ISSUE

I AM THE LAW . . . One of the most potent exploitation names in all filmdom is dynamic, hard-boiled, racket expert Edward G. Robinson. Fans have become accustomed to seeing him outside the law but it remained for Columbia to place him on the side of law and order—yet giving him a role that carries all the wallop and dramatic implications of his other vehicles. Eddie Robinson is a prosecutor of outlaws in **I AM THE LAW** . . . a relentless, two-fisted crusher of cringing criminals. Columbia's press sheet won't tell you so, but he is modelled after New York's famed Thomas E. Dewey, whose name and exploits are being emblazoned across the front pages of newspapers throughout America. If ever a "natural" was dropped into exhibitors' laps, this is it! The story's a honey. Robinson, a law professor, is named special prosecutor to wipe out the racketeers, who rule the city. One of his assistants is John Beal, whose father is civic leader Otto Kruger. Fighting against all conceivable odds, Robinson slowly pieces together the amazing jigsaw of crime, with the solution bringing him nearer and nearer to Kruger himself. An unexpected smash climax winds it up.

A Columbia Picture

Cast: Edward G. Robinson, John Beal, Barbara O'Neil, Otto Kruger, Wendy Barrie, Arthur Loft, Marc Lawrence, Douglas Wood

Directed by Alexander Hall

Produced by Everett Riskin

Based on Liberty serial by Fred Allhoff

Screen play by Jo Swerling

Photography by Henry Freulich, A.S.C.



Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 21

OCTOBER 22, 1938

PRICE, 15 CENTS

A TEST

Abram F. Myers, addressing the New Jersey Allied Convention, called the intra-industry conferences now taking place between exhibitor leaders and the major distributors "a test of whether there exists in this business the capacity to practice self-regulation."

The eminent Allied counsel was pledged not to reveal what has already taken place behind the closed doors of the conference room, but we can find justification in his remark for assuming, at least, that there has been no impasse reached in the early negotiations. There is hope in that.

Since the distributors' Committee on Trade Practices issued invitations to Allied, the MPTOA and to eight non-affiliated regional units to confer "for the purpose of attempting to create a method whereby trade differences and disputes can be adjudicated from within the confines of our industry and for the further purpose of endeavoring to establish a better and more thorough understanding between buyer and seller through the establishment of recognized trade practices," independent theatre-men throughout the country have been discussing the possible outcome with mingled hope and skepticism.

The hope is nurtured by the normal desire of the average exhibitor to conduct his business in peace and to attain a greater degree of security. The skepticism springs naturally from the repeated rebuffs exhibitor representatives have been dealt by the film companies in previous attempts to correct abuses.

Of course, FILM BULLETIN joins with all those sincerely concerned with the welfare of the industry in the hope that definite, constructive results will emanate from the conferences—results that will remove the basic causes for most of the friction existing between the major distributors and their independent customers.

We deliberately employ that word **basic**, because conversation with a wide range of independent theatre-men in recent weeks has convinced us that nothing less than a cure—not a tonic—will satisfy the vast majority of them. They want self-regulation, but they want it on a basis of equality. By that they mean the abolition of practices that now place a preponderance of power in the hands of the film companies and leave the exhibitor in a position not unlike that of unfortunate Czechoslovakia.

This is a golden opportunity—and quite possibly the last opportunity—afforded the men who control filmdom's destiny to abolish the practices which have stirred revolt in the ranks of exhibitors, the public and even the United States Government. No minor concessions to be pinned proudly on the puppet MPTOA will serve the purpose now. This is definitely make-or-break for self-regulation in the motion picture industry.

We have a great deal of confidence in men like Sidney Kent and William Rodgers. We believe they have the foresight and the integrity to strive for basic reforms. Will they be able to induce the other film executives that it **must** be done—and NOW?

MO WAX

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

NEW YORK TIP-OFF

The forthcoming trade practice conference for self-regulation in the industry seems to be exciting considerable advance comment among both exhibitors and distributors. W. F. RODGERS, M-G-M sales head who has been appointed spokesman for the distributors, will issue daily statements on the progress made toward establishment of a program. . . . One of the main topics of conversation along Broadway and the Film Center last week was the record-breaking mild weather for October. That the throngs on the street did not neglect the first-run film houses, however, was indicated by the sensational business chalked up for both "The Sisters" at the Strand and "Suez" at the Roxy. Both are set for three weeks, with the 20th-Fox spectacle likely to play a fourth stanza at the huge Seventh Avenue house. . . . "If I Were King" completes four weeks at the Paramount on October 25th. If these three and four week runs become the rule rather than the exception, Broadway showcases will require less than 20 films a year. . . . Two around-the-clock programs for the stay-out-laters are current on the Main Stem. They are "Dark Rapture" at the Globe and the dual horror bill of "Dracula" and "Frankenstein" at the Rialto. Both houses report their best business of the year. . . . The Continental, at 51st and Broadway, dark since early summer, will re-open on November 1st as a foreign feature house under the management of MOE GOLDMAN. This theatre's checkered career includes opening as the Picadilly under LEO BRECHER'S direction, being leased to Warners, who showed many of the early talking features and shorts there, and later a descent to a refined (?) burlesque program. . . . Warners Hollywood, which housed the company's "Zola" for its two-a-day engagement, is now harboring an elaborate stage musical, "Knights of Song," written by GLENDON ALLVINE, former advertising and publicity head for the old Fox Film Company. . . . SAMUEL GOLDWYN who was in town last week with MRS. GOLDWYN to look over the new stage plays, was much impressed with the screen possibilities of "Abe Lincoln in Illinois." Report has it that the Playwrights Company, producers, are holding out for \$200,000. . . . STANLEY W. HAND, Altec's staff representative, is back in New York after looking over matters for the company in the South. . . . S. BARRET McCORMICK, RKO's publicity and advertising head, who made a flying (literally) trip to the West Coast last week, expects to be back at the home office before the end of the month. . . . The industry was greatly shocked by the death of RALPH LUND, of the RKO advertising staff under McCORMICK's direction, after 13 years' activity in the motion picture field. Another well-known personality in film publicity work who passed away last week was ROSA REILLY, editorial correspondent of Popular Photography. . . . AMPA plans its first luncheon of 1938-39 season on October 27th at the Hotel Astor. MURRAY SILVERSTONE, U. A.'s general manager in charge of world affairs, will be guest of honor at the first get-together of advertising and publicity men. . . . Grand National expects to take possession of its new offices in the soon-to-be-completed Associated Press Building around November 10th. . . . PAUL GULICK, co-ordinator of the Motion Pictures Greatest Year campaign, will resign on November 1st and HAROLD FRANKLIN, business manager of the drive, will be in charge of the campaign's headquarters thereafter. . . . AL ADAMS, Republic's advertising and publicity manager, was away from his office several days due to a sprained back. . . . ED PESKAY, formerly vice-president of Grand National, is sales head of Kute Kris Kringle, a 3-inch Santa Claus talking novelty for theatre lobbies. . . . HAL

A LETTER OF DISAGREEMENT

"On page 3 in FILM BULLETIN of September 24th entitled '20th Century-Fox Objects', you state 'WE SINCERELY BOW TO THE STATEMENT THAT 20th CENTURY HAS ALWAYS BEEN FAIR TO THE EXHIBITOR.'

"I wish to take issue with you in that statement and would like to send you all the papers in the case (provided you will return them to me) wherein 20th Century-Fox Manager at Charlotte took the product away from me after I had used it for 17 years and gave it to a chain. The papers in the case will show you clearly that I took the matter up with the President, Mr. Kent, but got no place at all.

"The Department of Justice now has the case under advisement and I am hoping to hear something from them at a later date.

"I would like to hear from you in case you are interested in being convinced that your statement is all wet, I will be glad to send you all the papers in the matter provided of course that you will return them to me promptly.

I have been urged by a number of my exhibitor friends to send them to you and ask that you comment on the matter in FILM BULLETIN.

Yours truly,

(Signed:) G. Otto Hartsoe
 North Newton Theatre
 Newton, N. C.

"P. S. I want to say with pride that M-G-M stood by me and sold me at no advance in price over last year."

"Dear Mr. Hartsoe:

"Despite our sympathy with your complaint against 20th Century-Fox, you can readily understand that it is impossible for us to print all the details of individual cases. However, we are carrying your letter in our issue of October 22nd. We try sincerely to discuss the broad industry problems and thereby serve the greatest number of our readers.

"As you undoubtedly know, the Department of Justice has taken action to correct abuses such as the one you charge against this company. Further, leaders of all branches of the industry are now conferring in a move to bring order and fair play to the industry. We believe your case, if it is just, will be given a sympathetic hearing in the near future.

"Most sincerely,

(Signed) MO WAX
 Editor"

HODE, Columbia Pictures executive, is devoting a few of his Wednesday evenings to speaking at Columbia University's "Motion Picture Parade" a 20-weeks course which started last week. . . . JEAN LENAUER, managing director of the Filmarte, was guest speaker at the New York University lecture course the same week discussing the experimental cinema. . . . J. H. HOFFBERG, who recently acquired the distribution in the U. S. of the English-made film, "School for Husbands," has closed a deal with the Little Carnegie Playhouse for the American premiere this month. . . . Monogram has concluded a circuit deal with RKO for first-run presentations of the 1938-39 line-up in the New York Metropolitan houses as well as out-of-town situations. "Mr. Wong, Detective" is the first picture to be shown under the terms of the deal. . . . GB, which had planned a nation-wide campaign contest, similar to "Motion Pictures Greatest Year" drive, on six of its current releases, has abandoned this idea for an increased advertising and publicity budget on the same pictures. No GB films were listed among the Movie Quiz features.

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FILM BULLETIN'S HANNA NAMED FOREMOST CRITIC!

**Watch For The
PREVIEW
POLL RESULTS FOR
SEPTEMBER**
WHICH WILL APPEAR EXCLUSIVELY IN MONDAY'S ISSUE OF
THE HOLLYWOOD REPORTER

MEANWHILE... While all data is being compiled, it is possible to announce . . .

THE 10 FOREMOST CRITICS of the MONTH

Whose ballots come nearest to the consensus of preview opinion

1 - DAVID HANNA

Representing the Independent Exhibitors' Film Bulletin . . .

- | | | |
|--|--|--|
| 2. JEANETTE REX
The Press of India | 5. JACK GRANT
Picture Reports | 8. WHITNEY BOLTON
Walton Syndicate |
| 3. LEO TOWNSEND
Modern Screen | 6. ALICE TILDESLEY
Ledger Syndicate | 9. CARLYLE ELLIS
Spur, Picture Reports |
| 4. GUNNAR CARMAN
Filmbilden | 7. ELAINE OSTERMAN
Photoplay, Movie Mir. | 10. MORT SINGER, Jr.
Davenport and Omaha |

And Here Is The Complete List Of Accredited Hollywood Previewers, Eligible To Vote In The Critics' Monthly Screen Achievements Preview Poll, To Whom Ballots Are Sent Each Month

- | | | | | |
|---|--|---|---|--|
| GUY AUSTIN
London Daily Express
London Screen Pictorial | YVONNE GARNIER
Havana Selecta | LILY LEINO
Linland Elokuva-Aitta | HARRIET PARSONS
Los Angeles Examiner | ARTHUR SOLOMON
Modern Movies |
| HELENE BARCLAY
Block Newspapers | MYRTLE GEBHART
Boston Sunday Post | EUGENE LE NOIR
Int. Press Service (M.C.) | LOUELLA O. PARSONS
Internat'l News Service | GILBERTO SOUTO
Rio de Janeiro Cinearte |
| LEO BARON
United Press | LOUISE GILBERT
La Revue Populaire, Mon. | HARRY LEVETTE
Associated Negro Press | MAYME OBER PEAK
Boston Globe | IVAN SPEAR
Associated Publications |
| LILY DEL BARRIO
Havana Social | LE FILM (Montreal) | PHIL LONERGAN
Kinematographic Weekly | JANE PLANTE
Los Angeles Times | J. D. SPIRO
Screen & Radio Weekly |
| WELFORD BEATON
Hollywood Spectator | BARNEY GLAZER
20th Century News Syn. | EDWARD LONG
Cinema-Graphic-News Ser. | J. AGUSTIN PLASCENCIA
Actualidades, Restauracion | FRED STANLEY
Hollywood Reporter |
| ETHELYN BELT-HAMLIN
Vancouver Daily Prov., Sun | SHEILA GRAHAM
N. A. Newspaper Alliance | NOLA LUXFORD
New Zealand Tribune | HORACIO RANDOLPH
Mex. C. Mujeres y Deportes | JIMMY STARR
Los Angeles Her.-Express |
| EMIL F. BERBERICH
Berlin der Film | JACK GRANT
Picture Reports | A. C. LYLES, JR.
Jacksonville (Fla.) Journal | OBERA RAWLES
Cent. Pr. Ass'n, Cleveland | HERB STERNE
Script |
| JOE BLAIR
Hollywood M. P. Review | MISHEL S. GREEN
Warsaw Wiad. Filmowe | GEORGE MCCALL
C.B.S. | JEANNETTE REX
Delhi Rup-Bani | GEORGIA STIFFLER
Honolulu Star-Bulletin |
| CORDON BOLITHO
Brit. & Inter. Press, Ltd. | WILLIAM A. HALPERN
Saginaw Tribune | GUS MCCARTHY
Quigley Publications | Hindu (Madras) | WARREN STOKES
Jay Emanuel Publications |
| WHITNEY BOLTON
N. Y. Morning Telegraph | Fred'sburg Free Lance Star | RUTH MCTAMMANY
Indianapolis Times | Calcutta Dipali | ED SULLIVAN
New York Daily News |
| Philadelphia Inquirer | Bay City Journal | DOROTHY MANNERS
Los Angeles Examiner | Bombay am-E-Janshed | HIROSHI SUZUKI
Osaka Mainichi Shimbun |
| CARLOS BORCOSQUE
Buenos Aires Sintonia | Flint News-Advertiser | FLO MARSHALL
Central Press Canadian | ELENA RIVAS
Havana Grafos | HARRY R. TERHUNE
Chilton Publications |
| SARA BOYNOFF
Los Angeles Daily News | SARA HAMILTON
Movie Mirror, Photoplay | RUBI G. MARVIN
Star Newspaper Serv., Tor. | Chile Turismo Austral | EARL THEISEN
Des Moines Reg.-Trib. Syn. |
| KAY CAMPBELL
Chicago Times | DAVID HANNA
Ind. Exhib. Film Bulletin | Bogota (Col.) Vida | Colombia Aire Libre | ALICE TILDESLEY
Phila. Pub. Ledger Syn. |
| MARIE CANEL
Portland Oregonian | MARY JANE HARBE
Chicago Daily Svornost | SILVIO MASANTE
L'Osservatore Romano | ANITA ROTHENBERG
Wichita Beacon | LEO TOWNSEND
Modern Screen |
| GUNNAR CARMAN
Filmbilden | BLANCHE HYDE
London Cinema | Rome La Trib., II Messaggero | J. MAURICE RUDDY
London Film Pictorial | LARRY URBACH
Showmen's Trade Review |
| HARRISON CARROLL
King Features Syndicate | MILTON HARKER
Internat'l News Service | DOT MEYBERG
Lawrence, Mass. Telegram | London Daily Sketch | MRS. JOHN VRUWINK
Parents Magazine |
| CHUCK CASHON
Variety | BERT HARLEN
Hollywood Spectator | Lawrence Sunday Sun | London Sunday Graphic | ROB WAGNER
Script |
| MOLLY CASTLE
London Daily Mirror | HAROLD HEFFERNAN
Detroit News | HARRY MINES
Los Angeles Daily News | Sydney Morning Herald | CLARKE H. WALES
Detroit Free Press |
| Photoplay | N. A. Newspaper Alliance | CESAR MIRO
Lima (Peru) El Comercio | VICTOR J. SABUNI
Sabuni Inter. Syn., S. A. | PAULA WALLING
Los Angeles Daily Herald |
| Motion Picture Magazine | JESSIE HENDERSON
Baltimore Sun | FRANK MITTAUER
Los Angeles Ex. | Screen Pictorial, Tokyo | |
| CHASE | Philadelphia Bulletin | MINNEAPOLIS STAR | Star Album, Tokyo | |
| | Minneapolis Star | Tribune | Fort Worth Star-Telegram | |
| | | | HAROLD SALEMSON
Paris-Soir, Pour Vous | |
| | | | L'Intransigeant, Paris-Midi | |
| | | | Paris-Soir-Dimanche | |

**FILM BULLETIN REVIEWS ARE NOT MATCHED FOR
ACCURACY! . . . FRANKNESS! . . . COMPLETENESS!**

'THE SISTERS' Davis and Flynn Spell Good Boxoffice

Rates • • •; less for action houses.

Hollywood Preview

Warners

98 Minutes

Errol Flynn, Bette Davis, Anita Louise, Ian Hunter, Donald Crisp, Beulah Bondi, Jane Bryan, Alan Hale, Dick Foran, Henry Travers, Patric Knowles, Lee Patrick, Laura Hope Crewes, Janet Shaw, Harry Davenport, Ruth Garland, John Warburton, Mayo Methot, Irving Bacon, Arthur Hoyt.

Directed by Anatole Litvak

There is not a great deal of solid plot material to this episodic story of the lives and loves of three closely devoted sisters, but it is, nevertheless, an extremely interesting piece of filmfare. Its most distinguishing feature is the sincerity and plausibility of the tale, a quality further achieved by the splendid acting of the principals and the intelligent direction of Anatole Litvak. Bette Davis and Errol Flynn form a potent box-office team, which should get THE SISTERS good grosses in all except strictly action houses.

Davis, Jane Bryan and Anita Louise are the daughters of Henry Travers and

Beulah Bondi—the most beautiful girls in Silver Bow, Montana. For Bette and Anita, the admiration of their home town life falls short of satisfaction. Jane marries Dick Foran and life there becomes full and happy. Bette goes to San Francisco married to Errol Flynn, an irresponsible newspaperman. Anita accepts the matrimonial offer of Alan Hale and while she does not love him, he satisfies her desire for travel and the luxuries his money can buy. His death helps her win her desires more completely. In San Francisco, Flynn's weakness and inability to cope with life crashes his and Bette's world. She goes to work in Ian Hunter's department store and Errol ships himself to Singapore. The earthquake occurs and Bette is saved by two women of the outcast fringe, Laura Hope Crewes and Lee Patrick. In their establishment she is found some weeks later by Hunter and her father. Hunter is now in love with her, but Bette persists in the belief that Flynn will come back. When she is called to Silver Bowl to straighten out a difficulty between Bryan and Foran, Flynn returns to San Francisco. He follows her to Silver Bowl and meets her at

a presidential ball in the town hall. Their reunion is dramatically reminiscent of their first meeting in the same spot.

Quite different from Miss Davis' recent characterizations, this is a quiet, serene portrayal, unaffected and devoid of mannerisms. She plays it beautifully—another plume in her well feathered cap. By all odds this is Errol Flynn's best performance. In a role calling for a wide range of expression, in addition to creating sympathy for a weak character, the actor does superb work. Anita Louise and Jane Bryan score in their respective assignments. Ian Hunter, Donald Crisp, Beulah Bondi and Henry Travers contribute their usual reliable performances. Outstanding is Lee Patrick, who plays her difficult role with great finesse. Laura Hope Crewes has only one brief scene—a perfect one however—which the capable character actress makes the laugh howl of the show.

Litvak's splendid direction blends the diverse story threads into a compelling, dramatic film. It was a challenging job, to which the director magnificently responded.

HANNA (Hollywood)

'LISTEN, DARLING' Delightful Comedy

Rates • • • — in all but action houses.

Hollywood Preview

MGM

70 Minutes

Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon, Alan Hale, Scotty Beckett, Barnett Parker, Gene Lockhart, Charley Grapewin.

Directed by Edwin L. Marin

This is a charming and zestful light comedy elegantly suited to first run and neighborhood trade. Yarn has an attractive new angle which has been expertly enlarged upon by a clever script and splendidly interpreted by a captivating cast under the direction of Edwin L. Marin. Its name value will assure this

of above average boxoffice returns.

Mary Astor is the widowed mother of Judy Garland and Scotty Beckett. Due to financial difficulties she plans to marry Gene Lockhart, although she does not love him. Freddie Bartholomew, Judy's boy friend and next door neighbor, decides the best thing to do is to get her away from town. They plot a trailer trip, lure Miss Astor into it and start off. When it becomes apparent that Mary is still determined to marry Lockhart for the sake of the youngsters, they decide to search for a husband. Walter Pidgeon is their first target, but later another prospect (with insurance) turns up in the person of Alan Hale. Last minute differences between Pidgeon and

Astor are ironed out by the kindly Hale, and the triumphant family starts for home.

Garland scores solidly with her deft portrayal of the young girl unwilling to let her mother risk unhappiness for her sake. Bartholomew is delightful in a choice role. Miss Astor, always charming, seems even more so. Pidgeon is excellent, as is Alan Hale. Scotty Beckett is a youngster who bears watching. His chance meeting with a striped beaver (skunk) is a very funny scene.

AD TIPS: Feature Bartholomew and Garland. Sell angle of parents being a problem to children.

HANNA (Hollywood)

'SECRETS OF AN ACTRESS' Fair Drama

Rates • • as dualler.

Warners

70 Minutes

Kay Francis, George Brent, Ian Hunter, Gloria Dickson, Isabel Jeans, Dennie Moore, Selmer Jackson, Herbert Rawlinson, Emmet Vogan, James B. Carlson.

Directed by William Kieghley

This is a moderately entertaining drama and serves its purpose as a vehicle for Kay Francis. It is well acted and com-

petently directed but won't cause any great rush at the boxoffice. Where it won't attract a good feminine trade, it should be coupled with a strong exploitation feature for best results.

Miss Francis is an actress whose career has been successful on the road, but not in New York. She determines to hold out for a Broadway show. After several disappointments, she meets Ian Hunter, an architect, who proposes that

he back her venture. The show is a hit and she falls in love with Brent, Hunter's associate, who at first opposed the idea of Hunter's association with show business. Learning that he is married to a shrewish wife, Gloria Dickson, Francis calls off their romance. Hunter hears of this, succeeds in arranging a divorce for Brent and gallantly relinquishes Miss Francis to his partner.

HANNA (Hollywood)

'SUEZ' Disappointing Historical Drama

Rates • • • on names and exploitation value.

Hollywood Preview

20th Century-Fox

100 Minutes

Tyrone Power, Loretta Young, Annabella, J. Edward Bromberg, Joseph Schildkraut, Henry Stephenson, Sidney Blackmer, Maurice Moscovitch, Sig Rumann, Nigel Bruce, Miles Mander, George Zucco, Leon Ames, Rafaela Ottiano, Victor Varconi, Georges Renavent, Frank Reicher, Carlos De Valdez, Jacques Lory, Albert Conti, Brandon Hurst, Marcelle Corday, Odette Myrtille, Egon Brecher, Alphonse Martell, Montague Shaw, Leonard Mudie.

Directed by Allen Dwan

Because of its bigness and the drawing power of its stars, SUEZ will probably be a boxoffice success, at least in first runs. We cannot help but feel that it will send forth many a disappointed cash customer. Despite its pomp, pageantry and spectacular effects, SUEZ is a poor picture. Poor in the sense of its dramatic weaknesses. It lacks warmth, highlights and the dramatic thrills usually associated with this type of historical offering. It moves slowly and clumsily. Where the fascinating history of the political manipulations that went into the building of the Suez Canal

should have been the story premise, it is relegated to a secondary position to make way for a form B romance notably lacking in passion or force. Tyrone Power is dreadfully miscast. The role called for an older man, a dominating, forceful personality. SUEZ disappointed this reviewer and it will hardly impress many people.

Power is a French diplomat sent to Egypt to permit Louis Napoleon to marry the Countess Eugenie (Loretta Young). Here he is inspired with the idea of building the Suez Canal through the desert. Back in Paris, he approaches Napoleon with the idea, but is rebuffed. Unwittingly, he betrays his party and is rewarded with Napoleon's approval of his project. He is aided by an Egyptian Prince (J. Edward Bromberg) and the work goes forward. Napoleon's ambitions for a Prussian war and England's unwillingness to cooperate if France continues with the Canal, causes Napoleon to rescind his aid. Power goes to England, meets Disraeli and extracts from him a promise of support if his party wins the forthcoming election. Bromberg helps him keep minimum operations going, but in a devastating sand storm, Annabella, who loves him deeply, is

killed. Power feels his idea is useless, but Disraeli wins and the canal is completed. At the opening ceremonies, the Empress Eugenie gives him the Legion of Honor. He points out that for his ideal he was forced to sacrifice all that was dear to him.

Miss Young is agreeable in a characterization that requires very little histrionic ability. Annabella's diction has improved, but her performance is mediocre. Bromberg scores in his first entrance, but interest in his character wanes. Maurice Moscovitch has a choice, but brief, part as the Viceroy of India. Miles Mander plays Disraeli to perfection, but this character, unfortunately, plays only a brief part in the story's unfoldment. Supporting players are capable, none rises to any great heights.

Dwan's direction is effective in a few spots, particularly in the storm and canal building sequences. But handicapped by a story with so little dramatic movement, his megaphoning is only routine.

AD TIPS: Exploit the dramatic and colorful history of the canal's conception and building. Feature Power, Young and the huge supporting cast.

HANNA (Hollywood)

'BROTHER RAT' Fast Moving Laugh Film

Rates • • • —; less for action houses.

Hollywood Preview

Warners

90 Minutes

Priscilla Lane, Wayne Morris, Johnnie Davis, Jane Bryan, Eddie Albert, Ronald Reagan, Jane Wyman, Henry O'Neill, Gordon Oliver, Larry Williams, William Tracey, Jessie Busley, Olin Howland, Louise Beavers, Isabel Withers.

Directed by William Kieghley

After an enviable success on the stage, BROTHER RAT comes to the screen not quite as funny, but as one of the better comedies of the season. The yarn, which recounts the lighter side of the famed Virginia Military Institute establishes a giddy pace in its earlier sequences and maintains it right down to the tag finish. Story has youth, pep and plenty of fun, qualities which should make it a good box office grosser. This will do better in places where it is not compared with the stage version. Action houses will get weakest returns.

Things start happening at V. M. I. when his pals learn that ace pitcher Eddie Albert has been secretly married to Jane Bryan and that she is about to have a baby. Wayne Morris has bet Albert's money on the game, in which it is believed Albert's pitching will carry the school to victory. Eddie however is dazed by his forthcoming parentage and is knocked out of the box. Meanwhile, Wayne Morris tries to cover the bet by pawning everything in the room, including Albert's sabre. The commandant hears of it and it looks as if the boys are to be expelled. Jane Wyman, his daughter, persuades her father to let the boys off easily. Worries continue for Albert. Beside the baby, there is an important chemistry exam. Wyman decides to coach him and, while the others stand guard, the cramming session begins. After several narrow escapes, they are caught by the officer of the day. But Miss Wyman rises to the occasion by pointing that her father wouldn't like it, and again all is saved. Final complica-

tion comes when Albert loses a much needed sport cash award. The birth of his son eases the financial question, for he then automatically gets a fund of three hundred dollars for being the first father in his class.

Highest acting honors go to Albert. He is unquestionably a "find" and if handled properly by the Warner organization, should readily meet audience favor. Morris was badly miscast as the gay, young troublemaker. He is much too stiff and slow. Priscilla Lane is overshadowed by Jane Bryan and Jane Wyman, both of whom have more sympathetic and real roles than Miss Lane.

Director Kieghley keeps events moving fast and constantly interesting.

AD TIPS: Refer to the Broadway hit, which ran for 2 years. Plug the young players and direct your campaign to the young people.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 19

PRODUCTION SECTION

OCTOBER 22, 1938

7

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

Production is average for this plant—four pictures operating at the moment. New additions are Charles Starrett's western, **Trail of the Tumbleweed**, **Spy Ring** (Fay Wray and Ralph Bellamy) and **Life Is Cheap**. Only other feature on Columbia's schedule at the moment is the Larry Darmour production **Wreckage**. It will receive the starting gun as we go to press. . . . Rouben Mamoulian, who has a one picture directorial contract with this studio, is shopping around for a spot at the other plants pending a story decision on his commitment here. . . . Talk of producing a film based on the life of Chopin is being revived here. Early rumor had it as a Capra production, but in view of the success of **You Can't Take It With You**, it is doubtful if Capra would care to undertake what would obviously be a "highbrow" picture. If and when the biography is filmed, there will be some other megaphoner behind the scenes. . . . Randolph Scott signed to a six year term contract. Scott, formerly a Paramount star, will make his free lance debut in **Jesse James** for 20th Century. Columbia deal permits him to make as many outside pictures as he pleases. . . . Gordon Elliott who was recently pacted here as a serial and action star, will have his name changed to Dick Elliott.

GRAND NATIONAL

When Fine Arts begins work on **Long Shot**, as we go to press, it will mark the first production venture at this studio since the details of the reorganization plan were consummated. The Franklyn Warner organization and probably one or two of the other affiliated producers will bear the bulk of the production burden for the next few weeks. For, although certain outstanding creditors have been paid off and money supplied for the operation of the company's exchanges, there is still a need here for cash to handle G-N's production program. To this end E. W. Hammons and Sam Berkowitz are en route to England where, it is assumed, the former will negotiate for some British capital. Security will probably be given in the form of distribution rights for Great Britain. Lower budgeted pictures click consistently there and the demand for them often exceeds that of this country, which leads one to believe that the Hammons' money quest should be a fruitful one. . . . Eugene Frenke is preparing production for the Anna Sten starrer **Exile Express**. It is believed Alan Marshall has been secured from David O. Selznick for the male lead. . . . Another of the many rumors making the round about this outfit concerns George Hirliman who, it is said, has called off his releasing deal with G-N because of his and the company's inability to get together on terms. Hirliman was to make six **Preacher Devlin** pictures. . . . Educational's eastern production activity will be moved here with Al Christie continuing to produce and direct the two reelers as before. Christie is already on the Coast making arrangements.

METRO-GOLDWYN-MAYER

Production at this plant is moving at top speed. Eight

pictures are currently occupying studio space, each giving evidence of becoming a top box-office attraction. Recent additions to the line-up are **The Wizard of Oz** (Garland), **A Christmas Carol**, **Ice Follies** (Crawford, Stewart, Ayres) plus **Stand Up and Fight** (Taylor), **Katherine the Last** (Tone and Franciska Gaal), **New York Cinderella** (Tracy, Hedy Lamarr), under the directorial guidance of Josef von Sternberg, and **Idiot's Delight** (Shearer and Gable). . . . M-G-M's '38-'39 program so far has not been quite as auspicious as expected. However, with the opening of **Sweethearts** later this month, Leo will be entering the winter season with a score of potent boxoffice attractions such as **The Great Waltz**, **Dramatic School**, and **Shining Hour**, to be followed by those biggies now before the cameras. By all standards, MGM product will soon be far in the lead. . . . This studio has long toyed with the idea of turning out several big budgeted westerns, but, with the exception of last season's **Bad Man of Brimstone**, the idea has remained in the conference room. Decision of company executives to star Nelson Eddy in **Let Freedom Ring**, a de luxe outdoor yarn, may presage actual working out of this plan. It seems a rather odd move in view of the fact that other companies are planning to curtail such extravagant productions inasmuch as the super-westerns are reported faltering at the turnstiles (See Paramount size-up). . . . Before leaving for South America, independent producer David Loew completed a releasing deal with MGM for distribution of his final Joe E. Brown comedy **Flirting with Fate**. . . . Franchot Tone is again talking a new contract with the studio.

MONOGRAM

With the completion of the E. B. Derr production **Gang Bullets**, this outfit will have completed 10 of the 42 picture commitment on its 38-39 program. Next to start will be a Tex Ritter western titled **Little Tenderfoot**. This will be followed by another Derr offering **I Am A Criminal** to star John Carroll. It is expected that seven additional features will be canned before the first of the year, cleaning up half of the schedule. . . . According to W. Ray Johnston, who is in Hollywood, his company shows an increase of almost 44% in sales over last season. 896 new accounts have been added in recent months bringing the total of Monogram outlets to a figure of 4,000 theatres. **Mr. Wong, Detective** and **Gangster's Boy** both benefited by this increased revenue and other scheduled features will also be turned out at upped budgets. The advertising department will also be aided by the appropriation of added funds for advertising and exploitation.

PARAMOUNT

After many weeks of working at high speed, production at this studio has slowed down to the point where we find only three pictures currently occupying attention. In addition to **Ambush**, which is rapidly approaching completion, the shooting schedule consists of **Persons in Hiding** and **Cafe Society**. The latter co-stars Madeleine Carroll and Fred MacMurray. It may also feature Alexander Woolcott, if the com-

(Continued on next page)

Size-Ups

(Continued from page 7)

pany's negotiations with the humorist go through. . . . **Persons in Hiding** is a B melodrama. . . . This studio recently outbid the other majors for the film rights to the new Lloyd Douglas novel **Disputed Passage** at a price reported to be in the neighborhood of \$50,000. It is also reported dickering for rights to the Kaufman-Gershwin musical **Of Thee I Sing** as a Jack Benny vehicle. MGM was mentioned in this connection some time ago but apparently the deal fell through. We wonder if this may be accepted as an indication of a change in policy for Paramount. This studio in recent years has seldom gone in for outside story buys, but has concentrated on stories developed from originals by contract writers. There is a school of thought in Hollywood which considers this the only proper way to create screen entertainment. It is unquestionably less expensive, but we cannot agree to its perfection. We attribute the weaknesses in last season's Paramount product solely to story deficiencies, ninety percent of which were originated and developed by studio writers. Originals should be encouraged, by all means—and many of them make excellent filmfare, but no studio is equipped with enough writing talent to rely solely on originals. Purchase of established novels and plays is a necessary adjunct to the work of the contract writers. Paramount is apparently realizing this end and it is to the company's credit that it is now rectifying its mistakes of the past. . . . A rumor making the rounds concerns Harry Sherman's releasing deal with Paramount. It is reported that the company will not renew its contract with Sherman following completion of his final Hopalong Cassidy picture for the '38-'39 program. This is attributed to the fact that his series and other more expensive westerns are not bringing profitable returns at the boxoffice. The public's taste for super horse operas is said to be waning. It is quite probable that if Sherman concludes his reported deal with Columbia, his Hopalong will be made on a more modest scale. . . . Figuring the jitterbug craze might be over by the time a picture based on the fad could be completed, company executives here have called off a talked-of deal with Benny Goodman to appear in a picture based on his life and association with swing music. . . . A new policy to be adopted here concerns the air appearances of Paramount stars and feature players. Rubey Cowan, who heads the studio's radio department, will become air-lane "policeman," whose duties will embrace making sure that Paramount players are properly cast in a manner that will not react against their screen careers. Exhibitors will also be protected by Cowan, who will be required to supervise all Paramount exploitation, see that it is handled judiciously and, what is more important, make certain that "previews" of forthcoming films are not broadcast to the detriment of the boxoffice.

REPUBLIC

Republic has three pictures shooting at this writing—two westerns and **Orphans of the Streets** with Robert Livingston and Tommy Ryan, the "find" of **Tenth Avenue Kid**. . . . Activity will continue here at a fast clip. 31 writers are working on 25 scripts for fall and winter production. . . . Negotiations with James Gleason are proceeding smoothly to the extent that Jack Townley has been assigned the screenplay for the second picture of **The Higgins Family** series. . . . Production will be rushed on Republic's new serial **The Lone Ranger Returns** to meet January 1 release date. . . . **Doctors Don't Tell**, top Republic feature on the '38-'39 program is scheduled for production in about three weeks. Frieda Inescourt will be prominently cast. . . . Herb Yates will visit the Coast later this month, at which time there may be an important executive change.

RKO-RADIO

This issue finds four features filming here—each a top

attraction—giving RKO a far better line-up than it has enjoyed in some time. In addition to **Love Affair** and **Gunga Din**, production has started on P. J. Wolfson's feature **Saints Without Wings** and **The Great Man Votes**, which stars John Barrymore and marks the screen debut of young Peter Holden. . . . The administrative side of the company is still very much up in the air. With the resignation of George Schaefer from United Artists, film circles are rife with all sorts of rumors concerning his association with RKO. One substantial report has it that Schaefer, will be instrumental in bringing the Jock Whitney-Selznick group into the RKO set-up. Official announcement of exactly what will take place is expected shortly. Official confirmation of the company's reorganization plan is now set for October 25. . . . Meanwhile, talk of unit production is being revived at the studio. Schaefer is known to be a believer in the United Artists formula and he may be responsible for establishing something similar on the RKO lot.

20th CENTURY-FOX

With eight pictures working simultaneously, production facilities of this studio continue to be taxed to the utmost. All features now shooting were commented upon last issue. . . . The Sol Wurtzel unit will start next week on **Charlie Chan In Honolulu** (Sidney Toler as Chan), which is the first of six programmers to be turned out in that many weeks. . . . In line with the revived interest in horror pictures, 20th Century has secured rights to Conan Doyle's most famous mystery story **The Hound of the Baskervilles**. Heavy price was paid for the yarn, which will be handled by producer Gene Markey. . . . Don Ameche, who was to have gone to Paramount on a loan-out assignment for the male lead in **Hotel Imperial**, will remain on his home lot because studio execs felt the role unsuitable. . . . **Up the River**, a Wurtzel programmer, will get added scenes, and be released as an A offering. Zanuck ordered this classification after viewing the rushes. . . . An upward budget is also in order for the Ritz Brothers' version of **The Three Musketeers**. Insiders who have seen the rushes of this are most enthusiastic in their praise. All agree the comics have found their best element in this type of burlesque story.

UNITED ARTISTS

With production completed on Goldwyn's **Cowboy and the Lady**, Wanger's **Trade Winds** and Roach's **Topper Takes A Trip**, only two features remain on this company's immediate schedule, **Made For Each Other** and **Duke of West Point**. . . . No other production is scheduled until November, when Wanger will begin **Stage Coach**. Later in the month Goldwyn will begin filming of **Wuthering Heights** and **The Last Frontier**. Further plans of the other producers remain unknown. . . . Director Howard Estabrook has been released from his director's pact with Goldwyn. The former ace Columbia writer, Jo Swerling, is an addition to the Goldwyn staff. . . . Goldwyn, incidentally, is still talking to Frank Capra regarding a deal. . . . David Niven, whose work as a supporting player has always been outstanding, will find his efforts rewarded if Samuel Goldwyn's plans for him materialize. Goldwyn contemplates starring him in a remake of **Raffles**, the Ronald Colman vehicle of 1930. . . . Releasing plans of Selznick-International again is in the forefront with the revelation that the verbal deal between Selznick and UA for the production of two extra pictures has been called off. This makes **Made For Each Other**, which finishes production shortly, the last S-I release definitely set on the UA program. Jock Whitney gets into town soon, at which time it is possible the ramifications which have confused S-I's position for the past year may be finally straightened out.

(Continued on page 15)

Hollywood Editorial

By DAVID J. HANNA

WILL THE UNIONS LET INDIE PRODUCERS LIVE?

Not too many years ago 250 features were being turned out annually by Hollywood's independent producers. Today only a fraction of that amount is produced, due not only to reduced returns, but also because of the increase in production costs, estimated to be at least fifty percent higher than before.

Looking the situation squarely in the face and realizing that a "do nothing" attitude would put them out of business completely, the twenty-five fully and partially active indie film-makers joined forces recently and began the task of re-organizing the once affluent Independent Motion Picture Producers Association. Phil Goldstone, who sponsored the move, was elected president. The group swung into action to meet with the Screen Actors Guild and other studio unions for the purpose of obtaining certain wage and hour concessions deemed necessary to the continuance of the independent producers' set-up.

Specifically, the indie operators are requesting a lower wage and hour scale for all pictures costing less than \$30,00. Substantially, their plea is for the same conditions that existed at all studios before the Guild and technical unions gained power.

In their argument the Independent point out that inquiries throughout the United States definitely indicate a demand for their type of low-priced picture and that various financial interests have indicated their willingness to furnish the necessary capital for this type of product, provided co-operation can be effected between the producers and employee organizations.

In addition the indie operators remind the unions that an increase in independent production would immediately put to work large numbers of actors and technicians not now employed—people who by virtue of either inexperience or "too much" experience cannot get jobs in the major studios.

The reaction of the SAG to these requests is difficult to ascertain. The actors' organization maintains an irritating non-committal attitude. The petition was recently turned down by the Board of Directors with no reasons given for their action. It has now been turned over to another body, the Board of Arbitration. That group is scheduled to confer on August 26th, at which time, it is presumed, some decision will be reached.

Without wishing to appear pessimistic, we cannot help but feel that the SAG will refuse the concessions. The ramifications of a double wage scale are enormous and it does not seem likely that the Guild will go out of its way to risk such complications, even though they may mean much needed work for its members. We hope subsequent developments prove this opinion wrong. In the event our prophecy is correct, we are of the belief that the Guild and its actors will suffer even more than the producers.

This banding together of the independent film men for a common purpose will result in a comprehensive survey of mutual problems. It should have a far reaching effect on the independent scene. The exchange of thoughts and co-ordination of such problems as distribution, exploitation, exchange representation, etc., might well crystallize into a unity of effort which would work radical changes in the smaller operator's status.

There is still ingenuity, production knowledge and a sense of showmanship among the independent producers, despite the recent lean years. A little enthusiasm, encouragement and sympathy with their problems are all that is needed to stimulate their ability. The SAG and other employee organizations will do themselves and the whole industry a disservice if they refuse to lend a sympathetic ear to the indies obvious problems.

AMERICANISM IN SHORTS

One of the most intriguing groups of short features being turned out in Hollywood is the "Patriotic Shorts" series from Warner Brothers. A recent trade showing at the studio introduced us to this series when we witnessed "Give Me Liberty," "Declaration of Independence," "Man Without A Country," and "Romance of Louisiana." They were produced by Gordon Hollingshead and directed by Crane Wilbur.

Only highest praise can be recorded for these Technicolor featurettes, whose educational value is enhanced by striking dramatic unfoldment. The casts selected for these pictures come from the ranks of well known featured players, whose deft acting adds immeasurably to the general excellence

of the productions.

The shorts are a pet hobby with Harry M. Warner. After seeing them, one wonders how and why Hollywood can be accused of nurturing foreign "isms," "anti-Americanism," "indecency" and the many other epithets that are used by publicity seeking political bodies and puritannical groups to further their own ambitions.

These "Patriotic Shorts" are an answer to the bigots of America! No finer, no more inspiring lessons in true Americanism have ever been presented on written page, on stage or from public platform.

PRODUCTION RECORD

In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.

All new product is on 1937-38 programs, unless otherwise noted.

COLUMBIA

Sold 1937-38	Features (41)	Completed (31)	In Production (0)
	Westerns (22)	Completed (20)	In Production (1)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (41)	Completed (6)	In Production (3)
	Westerns (22)	Completed (0)	In Production (0)
	Serials (4)	Completed (1)	In Production (0)

SPY RING

Shooting started—October 8

Drama

Cast: Fay Wray, Ralph Bellamy, Warren Hull, Regis Toomey, Walter Kingsford, Lorna Gray, Ann Doran, Paul Whitney, May Wallace, John Tyrrell, Dick Curtis

Directed by Christy Cabanne Produced by Irving Briskin

Story: After the tracking down of the inner council of a powerful spy ring, a Bureau of Investigation worker is murdered. Ralph Bellamy, a fellow operative who is in love with the slain man's sister, Fay Wray, succeeds in capturing those responsible for the crime.

TRAIL OF THE TUMBLEWEED

Shooting started—October 10

Western

Cast: Charles Starrett, Iris Meredith, Bob Nolan, Dick Curtis, Frank Bell, Eddy Cobb, Art Mix, Slim Whitaker, Dick Bottiller, Ed Le Saint

Directed by Sam Nelson Produced by Harry Decker

Story: Charles Starrett is an outlaw whom circumstances force to turn straight. He continues the deception because of his love for Iris Meredith and routs out his old gang and restores law and order to an upset region.

LIFE IS CHEAP

Shooting started—October 17

Drama

Cast: Betty Furness, James Craig, Keye Luke, Dick Curtis, Joe Downing, Honorable Wu, Cy Kendall, John Tyrrell, Ed Laughtin, Richard Loo, E. Allen Warren, Lotus Liu, Lewis Vincenot, Chester Gann, Dorothy Gulliver

Directed by D. Ross Lederman

Produced by Wallace MacDonald

Story: This is laid in war torn Shanghai, where newsreel photographer James Craig and his girl friend, reporter Betty Furness, succeed in breaking up a ring of international spies who have been terrorizing the Chinese.

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
There's That Woman Again	10/8		
RECENTLY COMPLETED			
Adventures in Sahara (Orig. Revolt in Sahara)	9/24	8/22 Phantom Gold	6/18
Blondie	9/24	7/15 Pioneer Trail (Orig. Valley of Violence)	4/23
10/5 Crime Takes a Holiday	4/9	7/21 Reformatory (Orig. Orphans of the Law)	5/14
10/12 Flight to Fame (Orig. Wings of Doom)	7/12	7/28 South of Arizona (Orig. Singing Guns)	5/14
9/30 Girl's School	7/16	South of the Rio Grande	9/10
8/15 Gladiator	6/4	Spider, The (serial)	9/10
6/27 Highway Patrol (Orig. State Patrol)	4/9	Stage Coach Days	3/26
6/15 Holiday	3/12-26	6/20 Stranger From Arizona (Orig. Phantom Trail)	7/16-30
10/19 Homicide Bureau	8/13	9/22 West of Cheyenne	4/9
8/25 I Am the Law (Orig. Outside the Law)	6/4	10/2 West of Santa Fe	8/13
In Early Arizona	8/27	Wild Bill Hickok (serial)	6/4
8/29 Lady Objects, The	7/2	9/29 You Can't Take It With You	5/14
5/12 Law of the Plains	2/26		
North of Texas	9/10		

STORY BUYS

"Repaid," original by Harvey Thew and Manny Seff.

CONTRACTS

Director Alexander Hall to two year contract without options.

Rose Stradner to term contract.

CASTING

Ralph Bellamy and Fay Wray leads in "Spy Ring."

GRAND NATIONAL

Sold 1938-39	Features (26)	Completed (3)	In Production (0)
	Westerns (24)	Completed (3)	In Production (0)

Note: Productions listed below are '38-'39 program. Those sold for '37-'38 season may be found in back issues of FB.

RECENTLY COMPLETED			
Release Date	Details in Issue	Release Date	Details in Issue
Cipher Bureau	8/26	Sunset Strip Case	
Frontier Scout	8/13	(Orig. Murder on Sunset Boulevard)	8/13
Renfrew No. 3		Shadows Over Shanghai	7/30
Ride 'Em Cowgirl	9/10		

STORY BUYS

"The Long Shot," by Harry Beresford and George Callaghan. (FA)

"At Your Age," farce comedy by Cea Sabin. (FA)

Cipher Bureau stories by Monroe Shaff. (FA)

"Full Speed Ahead," by James Henrihan. (FA)

METRO-GOLDWYN-MAYER

Sold 1937-38	Features (44-52)	Completed (47)	In Production (0)
Sold 1938-39	Features (44-52)	Completed (11)	In Production (10)

A CHRISTMAS CAROL

Shooting started—October 5

Drama

Cast: Reginald Owen, Lynn Carver, Gene Lockhart, Kathleen Lockhart, Claude King, Barry McKay

Directed by Edwin L. Marin Produced by Joe Mankiewicz

Story: Based on the famous Dickens' story, this casts Reginald Owen as the mercenary Scrooge, who refuses to celebrate Christmas. On Xmas evening the spirit of his dead partner visits him on three separate occasions. He is shown the evil of his ways. He awakens the next morning and celebrates Christmas with his employee Bob Cratchitt, father of the lovable Tiny Tim, whom Scrooge learns to love during the spirit's visitation.

KATHERINE THE LAST

Shooting started—October 8

Comedy

Cast: Franchot Tone, Franciska Gaal, Walter Connolly, Rita Johnson, Reginald Gardiner, Franklyn Pangborn, Charles Judels, Billy Gilbert

Directed by Norman Taurog Produced by Harry Rapp

Story: Franchot Tone, a young architect vacationing in Switzerland, takes a fancy to Rita Johnson, daughter of Walter Connolly. The latter takes exception to Tone and forbids him to see Rita. All the members of the household are advised not to permit him to enter—all save the kitchen slavey, Franciska Gaal. Tone, posing as a chauffeur, gains her confidence and through her is able to see Miss Johnson. He finally falls in love with Franciska.

IDIOT'S DELIGHT

Shooting started—October 15

Comedy-drama

Cast: NORMA SHEARER, CLARK GABLE

Directed by Clarence Brown Produced by Hunt Stromberg

Story: This is the Robert Sherwood anti-war play, which casts Clark Gable in the role of a vaudeville hoofer. On a European tour, he stops at a hotel in a border town, where he meets Norma Shearer, with whom he once had a slight romantic interlude in Omaha. Shearer is now married to a munitions manufacturer and poses as a Russian noblewoman. War breaks out and the remainder of the story concerns its effect on the pair as well as others in the hotel.

THE WIZARD OF OZ

Shooting started—October 15

Fantasy

Cast: Judy Garland, Ray Bolger, Buddy Ebsen, Frank Morgan, Bert Lahr, Margaret Hamilton, Billie Burke

Directed by Richard Thorpe Produced by Mervyn Le Roy

Story: Based on the famous children's story. This tells of a little girl who dreams she is waited from her Kansas farm to the mysterious land of Oz. Judy Garland plays the young lady. In Oz she enlists the aid of the Tin Woodman and the Scarecrow for directions as to how to return to Kansas. They tell her she must see the Wizard (Frank Morgan). The Wizard decrees that if she can kill the old witch (Margaret Hamilton), he will see that she returns. In a scurry with the witch, Judy accidentally pours a pitcher of water over her. The witch wilts away. But then, alas, the Wizard turns out not to be the Wizard, merely a balloonist who doesn't know how to get back himself. Judy is spared further harrowing adventures when with the Wizard she gets into his balloon, starts back to earth only to have a woodpecker make a hole in it and speed up their descent. Like all good dreams—this is where Judy wakes up and realizes that the odd citizens of Oz are actually her friends and workers on the farm.

NEW YORK CINDERELLA

Shooting started—October 18

Drama

Cast: SPENCER TRACY, Hedy Lamarr, Walter Pidgeon, Fannie Brice

Directed by Josef von Sternberg

Produced by Lawrene Weingarten

Story: By virtue of her position as secretary to an old dowager, Hedy Lamarr becomes a glamorous person in the New York social world. One of the many men who worships her is Walter Pidgeon. He is married and not in love with his wife. He persuades Hedy to go with him to Yucatan where he will get a divorce and marry her. Once there he receives word that his wife is to have a baby. He leaves her and she takes a ship back to New York. Aboard she meets Tracy, an idealistic surgeon. They fall in love and after various complications become happily married.

ICE FOLLIES

Shooting started—October 15

Musical

Cast: JOAN CRAWFORD, James Stewart, Lew Ayres, Bess Ehrhardt and the Follies troupe

Directed by Rheinhold Schunzel Produced by Harry Rapt

Story: Stewart and Ayres are a moderately successful team of ice skaters who take on Joan Crawford in the act. Joan later marries Stewart. She unwittingly causes them to lose their jobs, so goes to a casting director whom she has met before and lands a film contract. She is successful, but Stewart's dream of creating a magnificent ice spectacle is fraught with failure. Their marriage goes on the rocks, but is later straightened out when the ice follies finally makes a hit in Hollywood.

SPRING DANCE

Shooting started—October 4

Comedy

Cast: Maureen O'Sullivan, Lew Ayres, Ann Morris, Truman Bradley, Ruth Hussey, Joyce Compton, Jacqueline Wells, Marjorie Gaton, Sterling Holloway, Frank Albertson, Thurston Hall, Dick Baldwin, Renie Riano

Directed by Sylvan Simon Produced by Edward Chodorov

Story: From the play by Phillip Barry. This recounts the romance between two college students, Maureen O'Sullivan and Lew Ayres. They decide to marry after graduation, but suddenly Ayres is convinced he is unable to cope with the economic system of America, so decides to go to Russia. Maureen's school chums have other ideas and after making him the victim of many awkward situations, topped by a great surge of jealousy when Truman Bradley escorts Maureen to a dance, the girls find Ayres is quite agreeable to remaining.

STAND UP AND FIGHT

Shooting started—October 1

Drama

Cast: ROBERT TAYLOR, WALLACE BEERY, Florence Rice
Directed by W. S. Van Dyke Produced by Mervyn Le Roy
Story: (Not available; see next issue.)

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
12/9	Dramatic School	9/24	12/2 Out West with the Hardys 10 8
RECENTLY COMPLETED			
8/19	Blockheads (Orig. Meet the Missus)	6/18	8/12 Rich Man, Poor Girl (Orig. It's Now or Never) 7 2
9/2	Boystown	6/18	11/25 Shining Hour, The 8 27
7/29	Chaser, The	6/18	7/15 Shopworn Angel 4 9
8/5	Crowd Roars, The (Orig. Give and Take)	5/14	8/9 Stalemates 7 16
7/8	Fast Company	6/4	10/28 Sweethearts 7 2
	Great Waltz, The	5/21	10/14 Three Loves Has Nancy 7 16
	Listen Darling	7/16	10/26 Too Hot To Handle 5 14
7/22	Love Finds Andy Hardy	6/4	6/10 Toy Wife, The 3 26
6/17	Lord Jeff	3/26	10/13 Vacation From Love 8 13
8/26	Marie Antoinette	1/15	6/24 Woman Against Woman (Orig. Enemy Territory) 4 23
			Young Dr. Kildaire 9 24

STORY BUYS

"Hot Piano," Collier magazine story by Richard English.

CONTRACTS

Writer Kay Van Ripper to new contract.

Jack Carleton to term contract.

Player Douglas MacPhail to term deal.

Moppet Jane Chamberes optioned.

CASTING

James Stewart, Lew Ayres, Joan Crawford to "Ice Follies."

Walter Connolly to "Catharine the Last."

Nelson Eddy starring spot in "Let Freedom Ring."

MONOGRAM

Sold 1937-38	Features (26)	Completed (26)	In Production (0)
	Westerns (16)	Completed (16)	In Production (0)
Sold 1938-39	Features (26)	Completed (6)	In Production (0)
	Westerns (16)	Completed (4)	In Production (0)

GANG BULLETS (Completed)

Shooting started—October 10

Drama

Cast: Ann Nagel, Robert Kent, J. Farrell MacDonald, Morgan Wallace, Charles Trowbridge, Joseph Crehan, John Merton, Benny Bartlett

Directed by Lambert Hillier

Produced by E. B. Derr

Story: This concerns a small town which becomes the center of the activities of a notorious gang. The district attorney, in order to secure evidence against them, appears to be in league with the criminals. Robert Kent, his assistant, brings proceedings against the D. A. which breaks up his engagement to the man's daughter, Ann Nagel. When the gang is apprehended the truth is revealed and all ends happily.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/2	Barefoot Boy	6/18	6/22 Romance of the Limberlost 5/14
11/2	Gangster's Boy	9/24	9/14 Starlight Over Texas 7/30
11/9	Gun Packer	10/8	8/24 Under the Big Top (Orig. Circus Comes to Town) 7/16
7/6	Man's Country	6/4	9/21 Wanted By the Police 8/13
6/8	Marines Are Here, The	4/23	10/12 Where the Buffalo Roam 9/10
9/14	Mexicali Kid	8/13	
10/5	Mr. Wong, Detective	9/10	

PARAMOUNT

Sold 1937-38	Features (53)	Completed (51)	In Production (0)
	Westerns (6)	Completed (6)	In Production (0)
Sold 1938-39	Features (52)	Completed (22)	In Production (3)
	Westerns (6)	Completed (5)	In Production (0)

PERSONS IN HIDING

Shooting started—October 18

Drama

Cast: Lynne Overman, William Henry, Patricia Morrison, Anthony Quinn, Elisabeth Risdon, Richard Carle, Judith Barrett

Directed by Louis King

Produced by General Office

Story: This deals with the story of the G-men's pursuit of headline gangsters.

CAFE SOCIETY

Shooting started—October 15

Comedy

Cast: Fred MacMurray, Madeleine Carroll, Shirley Ross, Allyn Joslyn, Jessie Ralph, Claude Gillingwater

Directed by Edward H. Griffith Produced by Jeff Lazarus

Story: Madeleine Carroll is a prominent society girl, who, upon her arrival from Europe, is told by society columnist Alan Joslyn that she is no longer news. She bets him \$1,000 that she makes his column legitimately within a week. To accomplish this, she marries newspaper reporter Fred MacMurray. She then tries to get out of it, but MacMurray tames her and they eventually decide to stick it out together to the unconcealed delight of her grandfather, Claude Gillingwater.

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
	Ambush	10 8	
RECENTLY COMPLETED			
9 23	Arkansas Traveler	7/16	10/30 Men With Wings 5 14
11 25	Arrest Bulldog Drummond (Orig. Scotland Yard vs. Bulldog Drummond)	8 27	10/28 Mysterious Rider, The 7 2
12 30	Artists and Models Abroad	5/21	1 12 Paris Honeymoon 6 4
7 24	Bar 20 Justice	12/18	7 8 Pride of the West (Orig. Beneath Western Stars) 5 14
7 2	Boo-oo	6 18	6 17 Prison Farm 2 26
8 19	Bulldog Drummond in Africa	6 4	7 29 Professor Beware 12 4
9 30	Campus Confessions	7 16	Riders of the Range 10 8
1 23	Disbarred	8 27	9 17 Sons of the Legion 7 16
	Frontiersmen, The	8 27-9 10	9 2 Sing You Sinners 4 9
8 5	Give Me a Sailor	4/23	8 26 Spawn of the North 3 26
10/14	If I Were King	5/21	Say It In French 8 27
11 4	Illegal Traffic	8 13	St. Louis Blues 8 13
9 9	In Old Mexico (Orig. Return of the Fox)	5 21	12 9 Sunset Trail (Orig. Silver Trail Patrol) 7 30
10 21	King of Alcatraz	7 30	8 12 Texans, The 2 36-3 26
1 6	King of Chinatown	9 24	11 18 Thanks for the Memory 8 13
10 28	Last Ride, The (Orig. Escape from Yesterday)	7 30	7 1 Tom Sawyer, Detective 9 24
	Little Orphan Annie	10 8	10 7 Tropic Holiday 2 26
			6 3 Touchdown, Army 7 2
			1 27 You and Me 1 29
			Zaza 7 2

(Continued from preceding page)

CONTRACTS

Dolores Casey extended.

CASTING

Anna May Wong lead in "Guns for the Orient."

Lynne Overman lead in "Person in Hiding" and featured role in "Union Pacific."

Barbara Stanwyck to feminine lead in "Union Pacific."

Ray Milland opposite Isa Miranda in "Hotel Imperial."

Jack Benny to starring spot in "Man In Evening Clothes."

REPUBLIC

Sold 1937-38	Features (30)	Completed (25)	In Production (0)
	Westerns (16)	Completed (16)	In Production (0)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (31)	Completed (3)	In Production (1)
	Westerns (24)	Completed (3)	In Production (2)
	Serials (4)	Completed (1)	In Production (0)

TEXAS RANGERS

Shooting started—October 8

Western

Cast: Roy Rogers, Mary Hart, Raymond Hatton, J. Farrell MacDonald, Purnell Pratt, Lane Chandler, Lee Powell, Harry Woods, Bruce MacFarlane

Directed by Joe Kane

Produced by Charles E. Ford

Story: Lack of funds causes the Governor of Texas to terminate the Rangers. Outlaws pour into Texas and run rampant. Roy Rogers, a former Ranger, joins the Cavalry when it is disbanded. Official red tape hinders his desire to end the banditry, as well as to avenge the murder of his brother and sister-in-law. He manages to band some of the former Rangers together and succeeds in accomplishing his aim. A court martial dismisses him from the army, but only for the purpose of allowing him to accept a commission re-organizing the Texas Rangers.

SANTE FE STAMPEDE

Shooting started—October 8

Western

Cast: John Wayne, Ray Corrigan, Max Terhune, June Martell, William Farnum, Leroy Mason, Ferris Taylor

Directed by George Sherman

Produced by William Berke

Story: A friend whom the Three Mesquiteers have grubstaked, calls the trio to a mine where he has struck rich ore. He plans to give the boys half of the claim which he has staked, but not yet recorded. Complications involving the corrupt mayor and officials of the town impede this, but eventually the Mesquiteers succeed in protecting the interests of their friend as well as other citizens of the town.

ORPHANS OF THE STREET

Shooting started—October 7

Cast: Robert Livingston, June Storey, Tommy Ryan, Ralph Morgan, Harry Davenport, Sydney Blackmer, Skippy

Directed by John Auer

Produced by Herman Schlom

Story: When Tommy Ryan is forced to leave his Military Academy for a Home For Boys, his prized dog, Skippy, follows him. Tommy breaks away from the superintendent and starts a hitch-hike to New York where he hopes to enter the pup in a dog show. He is aided by reporter Robert Livingston. In New York Tommy gets into all sorts of complications, which culminate when the dog is accused of murder. The animal's innocence is eventually proven, Tommy wins first prize and proudly goes back to school.

RECENTLY COMPLETED

RECENT		COMPLETED			
Release Date	Details in Issue	Release Date	Details in Issue		
8/15	A Dangerous Adventure	6/18	8/1	Heroes of the Hills (Orig. Western Justice)	6/18
7/15	Army Girl	5/14	8/29	Higgins Family (Orig. Everything Happens To Us)	7/16
11/8	Bengal Lancer Patrol	9/24	10/29	I Stand Accused	9/24
9/4	Billy, the Kid, Returns	8/13	6/13	Ladies in Distress (Orig. First Prize)	1/15
8/8	Come On, Leathernecks	7/2	9/20	Overland Stage Riders	8/13
	Dick Tracy Returns (serial)	6/18	8/28	Pals of the Saddle	7/30
9/29	Down in Arkansas	8/27	9/25	Prairie Moon	9/10
8/15	Durango Valley Raiders	4/23	5/15	Riders of the Black Hills	5/14
8/15	Fighting Devil Dogs (serial)	3/26	8/22	Rodeo Busters	10/8
	Hawk of the Wilderness (serial)	9/24		Tenth Avenue Kid	7/16

STORY BUYS

"High Road," by Robert Andrews

RKO-RADIO

Sold 1937-38	Features (51)	Completed (51)	In Production (0)
Sold 1938-39	Features (54)	Completed (1)	In Production (4)
	Westerns (6)	Completed (2)	In Production (0)

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to FB's production record a few weeks prior to release.

SAINTS WITHOUT WINGS

Shooting started—October 8

Drama

Cast: Ann Shirley, Roger Daniel, James McCollian, Walter Ward, Charles Powers, James Fitzgerald, Frank Malo, Paul White, Walter Tetley, Charles Lane, Ward Bond, Fred Kohler, Sr., Olin Howland

Directed by P. J. Wolfson

Produced by P. J. Wolfson

Story: (Unavailable; see future issue.)

THE GREAT MAN VOTES

Shooting started—October 11

Drama

Cast: JOHN BARRYMORE, Peter Holden, Virginia Weidler, Donald MacBride, Clarence Kolb, Luis Alberni, J. M. Kerrigan, Granville Bates

Directed by Garson Kanin

Produced by Cliff Reid

Story: (Unavailable; see future issue.)

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
	Gunga Din	7/2-30	Love Affair
RECENTLY COMPLETED			
10/14	A Man To Remember	8/13-37	Law West of Tombstone
	Annabel Takes a Tour	8/27-9/24	Mad Miss Manton
9/9	Affairs of Annabel	6/18-7/2	Miracle Racket
5/20	Blind Alibi	4/26	Mother Carey's Chickens
6/17	Blonde Cheat	4/9	Mr. Doodle Kicks Off
6/24	Border G-Man	5/14-7/30	O'Brien No. 4
9/2	Carefree	5/21-7/2	Saint in New York, The
9/23	Fugitive for a Night	7/30	Sky Giant
4/22	Go Chase Yourself	2/26	This Marriage Business
5/13	Gun Law	6/18-7/2	Trailer Romance
7/1	Having Wonderful Time (1937)	10/9	Breaking the Ice
	Lawless Valley	10/8	

STORY BUYS

What's Your Number?" by Garret Ford and Peter Ruric.

CONTRACTS

Player Ralph Bowman optioned.

Chester Morris optioned for 3 more pictures.

Player Donald McBride termed.

CASTING

Leo Carrillo to "The Castles."

Leo Carrillo to "Fisherman's Wharf." (Lesser)

20th CENTURY-FOX

Sold 1937-38	Features (44-56)	Completed (49)	In Production (0)
	Westerns (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (44-56)	Completed (24)	In Production (9)

THANKS FOR EVERYTHING

Shooting started—October 1

Musical

Cast: Jack Oakie, Adolphe Menjou, Jack Haley, Arleen Whelan, Binnie Barnes, Tony Martin

Directed by William A. Seiter Produced by Harry Joe Brown

Story: Jack Haley wins a question contest promoted by Adolphe Menjou for a cigarette company. Menjou sees an opportunity to make a fortune by capitalizing on Haley's thoughts as representing the average man's mind. The prize money is kept from him; so is Arleen Whelan, his sweetheart. Menjou's biggest coup occurs when Haley gives him the reaction to the average man's feeling toward war. To accomplish this, Menjou and his cohorts stage a phony bombardment in New York. Jack runs to the marine station to enlist. The officers in charge ship him to an insane asylum, where he finally catches up with Arleen.

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
Everybody's Baby (Orig. Bundle of Joy)	10/8	Little Princess, The	10/8
Jesse James	8/27	Samson and the Ladies	9/24
Kentucky	9/10	Tailspin	10/8
		Three Musketeers, The	10/8

RECENTLY COMPLETED			
7/1 Always Goodbye	4/23	10/7 Mr. Moto's Last Warning (Orig. Mr. Moto in Egypt)	6/18
11/4 Always in Trouble	6/18	Mr. Moto Takes a Vacation	10/9
Arizona Wildcat	9/10	My Lucky Star	5/14
Down on the Farm	8/27	One Wild Night	3/26
12/9 Five of a Kind	7/16	9/2 Panamin's Bad Man	5/14-21
8/5 Gateway (Orig. Ellis Island)	5/21	7/8 Passport Husband	5/14
11/25 Girl From Brooklyn (Orig. By the Dawn's Early Light)	7/16	Road Demon (See Sport Series No. 2)	7/2
9/16 Hold That Co-Ed	7/2	9/9 Safety in Numbers	7/2
7/22 I'll Give a Million (Orig. A Very Practical Joke)	4/23	8/21 Sharpshooters (See Daredevils No. 1)	7/30
11/11 Just Around the Corner (Orig. Lucky Penny)	5/14	10/14 Speed to Burn	3/26
9/23 Meredian 7-1212	5/21	9/30 Straight, Place and Show	6/4
10/7 Meet the Girls	6/4	10/28 Submarine Patrol (Orig. Wooden Anchors)	7/16
		12/16 Suez	5/14
		Up the River	9/24
		While New York Sleeps	7/16

CONTRACTS

Writers Erwin Gasley, Peter Milne, Jack Verbon and Cameron Rogers signed.

Joseph Schildkraut optioned.

Edward Norris optioned . . . contract taken over from MGM.

CASTING

Slim Summerville to featured spot in "Jesse James."

Loretta Young, Warner Baxter, Binnie Barnes to "Wife, Husband and Friend."

Warren Hymer to "Thanks For Everything."

UNITED ARTISTS

GOLDWYN: Sold for 1937-38 (5)	Completed (5)	In Production (0)
SELZNICK: Sold for 1937-38 (4)	Completed (4)	In Production (0)
WANGER: Sold for 1937-38 (5)	Completed (4)	In Production (0)
KORDA: Sold for 1937-38 (5)	Completed (3)	In Production (0)
LONDON: Sold for 1937-38 (7)	Completed (5)	In Production (0)
GOLDWYN: Sold for 1938-39 (5)	Completed (1)	In Production (0)
SELZNICK: Sold for 1938-39 (2)	Completed (0)	In Production (1)
WANGER: Sold for 1938-39 (5)	Completed (2)	In Production (0)
KORDA: Sold for 1938-39 (5)	Completed (0)	In Production (0)
SMALL: Sold for 1938-39 (5)	Completed (0)	In Production (1)
ROACH: Sold for 1938-39 (8)	Completed (2)	In Production (0)

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
Duke of West Point (Small)	10/8	Made for Each Other (Selznick)	9/10
RECENTLY COMPLETED			
7/22 Algiers (Wanger)	4/9	Topper Takes a Trip (Roach)	9/24
11/1 Cowboy and the Lady, The (Goldwyn)	7/2	Trade Winds (Wanger)	8/27
10/14 There Goes My Heart (Roach)	6/18	10/7 Young in Heart, The (Selznick)	5/14

STORY BUYS

"My Son, My Son," best seller by Howard Spring. (Small)

CONTRACTS

Stuart Heisler to directorial contract. (Goldwyn)

UNIVERSAL

Sold 1937-38	Features (40)	Completed (37)	In Production (0)
	Westerns (10)	Completed (9)	In Production (0)
	Serials (4)	Completed (4)	In Production (0)
Sold 1938-39	Features (40)	Completed (10)	In Production (1)
	Westerns (10)	Completed (0)	In Production (0)
	Serials (4)	Completed (1)	In Production (2)

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
Buck Rogers (serial)	10/8	Little Tough Guys in Society	10/8
Eagle Scout, The (serial)	10/8		

RECENTLY COMPLETED

9/16 Black Bandit (Orig. Twins of the West)	8/13	8/19 Red Barry (serial)	6/18
11/4 Exposed	9/10	10/21 Road to Reno	6/18
9/2 Freshman Year	7/2	10/21 Service De Luxe	8/27
His Exacting Night (Orig. Adam's Evening)	9/24	6/15 State Prison	6/4
10/21 Last Express, The	8/27	10/28 Storm, The	9/10
8/12 Missing Guest, The	6/18	11/11 Strange Faces	9/24
6/17 Outlaw Express (Orig. Pony Express Days)	5/14	10/7 Swing That Cheer	8/27
9/9 Personal Secretary (Orig. The Comet)	8/13	10/7 That Certain Age	7/2
		West Side Miracle	10/8
		Youth Takes a Fling	7/2

STORY BUYS

"Half American," original by Ralph Block and Frederick Kohner.

"Manhattan Masquerade," by Thompson Burtis and George Hartley.

CONTRACTS

Writer Charles Grayson extended.

Director David Butler for one picture deal ("Three's Company").

CASTING

Irene Dunne to "Woman Without A Country."

Basil Rathbone to "Son of Frankenstein."

WARNER BROTHERS

Sold 1937-38 (60)	Completed (60)	In Production (0)
Sold 1938-39 (52)	Completed (22)	In Production (3)

DARK VICTORY

Shooting started—October 8

Drama

Cast: BETTE DAVIS, George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan, Herbert Rawlinson

Directed by Edmund Goulding Produced by David Lewis

Story: Bette Davis plays the role of a girl who faces total blindness in a period of three months. Her attempts to meet this situation gallantly form the crux of the story.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Crime Is A Racket	9/24	Secret Service of the Air	10/8

RECENTLY COMPLETED

7/30 Amazing Dr. Clitterhouse	3/12	King of the Underworld (Orig. Unlawful)	6/4
Angels With Dirty Faces	7/2	6/4 Little Miss Thoroughbred	2/12
Blackwell's Island	7/16	Love Bites Man (Orig. Unfit to Print)	9/10
9/3 Broadway Musketeers (Orig. Three Girls On Broadway)	6/4	8/6 Mr. Chump	3/26
10/29 Brother Rat	7/16	7/9 My Bill (Orig. In Every Woman's Life)	4/9
6/18 Cowboy from Brooklyn	1/29	Nancy Drew, Detective	9/10
Curtain Call	7/30	7/23 Penrod's Double Trouble	12/18
11/11 Dawn Patrol	8/13	7/16 Racket Busters	5/14
8/20 Four's A Crowd	3/26	10/15 Sisters, The	6/18
8/27 Four Daughters (Orig. Sister Act)	5/14	They Made Me a Criminal	9/10
10/1 Garden of the Moon	4/23	Torchy Gets Her Man	7/30
Going Places	8/13	Torchy in Chinatown	8/27
6/11 Gold Diggers in Paris	1/29-2/26	When Were You Born?	3/12
Hard to Get (Orig. Head Over Heels)	6/18	Wings of the Navy	7/16-30
Heart of the North	7/15-8/13	Women in the Wind	9/24

STORY BUYS

"It Might Happen To You," original by Jerome Odlum.

"30 Days Hath September," play by J. Gaumont and Jack Sobel.

CONTRACTS

Bette Davis and Edward G. Robinson to new term deals.

Director Lloyd Bacon to new contract.

Eddie Albert to term contract.

CASTING

Boris Karloff and Claude Rains to "Return of Dr. X."

Wayne Morris, Johnnie Davis, Ronald Reagan to "Row Row Row."

Fay Bainter, Jeffrey Lynn, Priscilla Lane to "Yes My Darling Daughter."

Pat O'Brien and Wayne Morris to co-star in "The Roaring Road."

Eddie Albert and Marie Wilson to "The Poor Nut."

Errol Flynn and Priscilla Lane to "The Great Lie."

Frank McHugh to "Dodge City."

NOTES ABOUT FILMS AND FILM PEOPLE . . .

BY

HANNA

Ending one of the most intriguing personality searches in Hollywood history, Sidney Toler has been selected to succeed the late Warner Oland in the title role of 20th Century-Fox's **Charlie Chan** series. Although one of the first players suggested for the part, it was not until producer Sol Wurtzel caught his rushes in **Up the River** that the actor was asked to make a test. Not only does Toler have the physical attributes associated with the Oriental sleuth, but his effortless and smooth acting fit perfectly the Chan characterization. Toler is one of those fine supporting actors—so good we usually take him for granted. He achieved great distinction as a member of the great David Belasco's group of players. He appeared in such stage successes as **Lulu Belle**, **Kiki**, **The Dove** and many others. He is also known as the author of the hit play **Belle of Richmond**. Toler made his film debut in 1929 in **Madame X**, from which he emerged as one of the most consistently sought after feature players in the film colony. He will be seen shortly in **Mysterious Rider** and **Up the River**.

The 19 point program presented by the Screen Actors Guild to the Hollywood agents is spurring one of the most bitter industry battles ever waged in the film village. The conditions demanded by the Guild are such that most agents feel they could not remain profitably in business. On the other hand, the Guild feels that not all the agents are doing right by its actor members. Latest plan in the heated negotiations is a scheme of self-regulation to be affected by the agents themselves.

Where Ernst Lubitsch would release the first of his contemplated independent productions has been a matter of considerable conjecture in local film circles. Both United Artists and RKO are interested in the project, with the latter appearing to have the upper hand in present negotiations. Nat Deverich, representing Myron Selznick, is currently in New York conferring with Ned Depinet on a deal which would give RKO not only the release of this Lubitsch production, but future enterprises sponsored by Selznick.

Intermezzo, reported to be one of the finest motion pictures ever made in Europe, has been purchased by Selznick International from a Swedish company, for production of an American version. This will be the first picture to be handled by Merritt Hulburd at Selznick. Hulburd joins the company November 1 as an associate producer. **Intermezzo** tells the story of the love triangle involving a famous

musician, his wife and his beautiful girl accompanist.

One of the most important story buys of the season was culminated recently when Edward Small Productions announced acquisition of screen rights to Howard Spring's best selling novel, **My Son, My Son!** Published by the Viking Press, the book has enjoyed a phenomenal sale and currently tops the list of the best sellers, exceeding the 5,000 mark weekly. \$50,000 is reported to have been paid by Small for the screen rights to the novel. Work of transforming it into a screenplay will be started immediately.

The latest addition to the stunts evolved by Paramount for its exploitation of **Men with Wings** will be to sponsor a trans-continental flight to be made by air mail pilot Jack Knight. Knight will fly in a 20 year old plane, taking off immediately following one of the **Men with Wings** broadcasts on which he will be guest of honor.

N O M I N A T E D FOR B E T T E R R O L E S

GLORIA HOLDEN

Gloria Holden was brought to Hollywood from the New York stage by Universal. This studio cast her in the title role of "Daughter of Frankenstein." Since her departure from Universal, Miss Holden has been seen in "The Life of Zola," "Test Pilot" and, more recently, "Girls School." In each she has had exceptionally fine, but subordinate, roles—made memorable by the depth of characterization which makes her work stand out. She may not be the star type—but Gloria Holden has talent too valuable to be submerged in "bits."

Coast reports have it that there will shortly be a far reaching upheaval in the Hays office. It is understood that top executives of the major studios who comprise the organization are peeved at the alleged ineffectual handling by the MPPDA of the government monopoly case and other issues which have made the past 12 months so troublesome for the Big Eight. Labor contact Pat Casey is most prominently mentioned for the axe.

BITS . . . Early invasion of major studio by the new Dunning three-color film process has become a practical certainty with the revelation that two majors are already drafting blue prints. . . . Hockey stars of U. S. C. and Loyola will appear in Metro's **Ice Follies**. . . . Universal's publicity department is being revamped. Latest additions being Linc Quarberg and Dan Thomas. Both are top men. . . . Gypsy Rose Lee's vaudeville unit opens in San Francisco. . . . Why did the local trades print that item about Anna Sten's G-N picture being held up because of lack of

studio space? Lot is one of the biggest and best equipped in town. . . . H. V. Kaltenborn whose war commentating deserves some sort of medal will script a book titled **I Broadcast the Crisis**. Wonder why one of the newsreel companies don't grab him for foreign affairs commentary. . . . Million Dollar Productions is starting another Negro feature titled **Gang Smasher**. Nina Mae McKinney stars. . . . Pinky Tomlin is another addition to the personal appearance ranks. . . . Mild flu epidemic struck most severely at 20th Century-Fox, where recent weeks have seen two directors and several players bedded.

What the Newspaper Critics Say

SUEZ

(20th Century-Fox)

"... Fails to dramatize its theme. . . . Trying romance, ballroom scenes and random spectacle. . . . Striking sequences. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Ponderously implausible. . . . Historical excursion. Everything but credibility. . . ."

Frank S. Nugent, N. Y. TIMES

"... Fair. . . . Slow and ponderous. . . . Several hair-raising incidents. . . . Good acting. . . . Lumbers along. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

KING OF ALCATRAZ

(Paramount)

"... Singularly exciting. . . . Remarkable suspense and vigor. . . . A tall tale. . . . Several notches above most productions of its class. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Poor. . . . Lurid and fantastic yarn. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Strong stuff. . . . Overrun with murder, mobsters. . . . Many novel devices for thrills. . . . Gripping climax. . . . Performances, dialog and direction are splendid throughout. . . ."

Rob Reel, CHICAGO AMERICAN

STABLEMATES

(M-G-M)

"... Everything that could be desired in the line of straight-from-the-shoulder, popular-type entertainment. . . . Laughs and lots of them. . . . Good sentimental moments. . . . Moves fast without undue embroidery. . . ."

H. T. M., PHILA. EVENING LEDGER

"... Best-selling variety. . . . Comedy and drama. . . . Frankly sentimental. . . . Sprinkled with comedy. . . . Performances good. . . ."

Elsie Finn, PHILA. RECORD

"... Sure-fire hokum. . . . Swell entertainment. . . ."

W. Ward Marsh, CLEVELAND PLAIN DEALER

YOUTH TAKES A FLING

(Universal)

"... Refreshing simplicity. . . . Plot is thin and a bit preposterous. . . . Charming, honest. . . . Definitely satisfying entertainment. . . . Human, amusing and credible. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Poor. . . . Very little entertainment. . . . Stereotyped to the core. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Great many virtues. . . . Andrea miscast. . . . Laughs. . . ."

Rob Reel, CHICAGO AMERICAN

"... Engaging little comedy-romance. . . . Whimsical, bright dashes of humor. . . . Amusing. . . ."

Glenn C. Pullen, CLEVELAND PLAIN DEALER

AFFAIRS OF ANNABEL

(RKO)

"... Light farce. . . . Flip players in it. . . . All to the good. . . ."

Frank S. Nugent, N. Y. TIMES

"... Fair. . . . Intentions are, for the most part, better than the results achieved. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Makes for laughs. . . . Not a big picture. . . ."

Irene Thirer, N. Y. POST

THERE GOES MY HEART

(United Artists)

"... Familiar and feeble. . . . Intermittently and mildly entertaining. . . . Fragmentary merriment. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Good. . . . A minor triumph. . . . Great deal of sparkle and naturalness. . . . First-rate entertainment. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Slightly reminiscent of 'It Happened One Night.' . . . Many lines and situations creating merriment. . . . Pretty good entertainment. . . ."

Archer Winsten, N. Y. POST

STUDIO SIZE-UPS

(Continued from page 8)

UNIVERSAL

Three pictures are shooting here, holdovers from our last comment. Two more programmers get the starting gun this week, after which W. C. Fields will start the group of top pictures rolling with **You Can't Cheat An Honest Man**. This will be followed by **Three Smart Girls Grow Up** (Durbin), **Rio** (Darrieux) and **Three's Company** (Crosby). . . . Because James Stewart is unavailable at this time, it is believed U will have to postpone production of **Destry Rides Again**. It is not unlikely, however, that Stewart will be used in another feature and a different star selected for **Destry**. . . . Reports that Pennsylvania Railroad vice-president George Le Boutillier was buying into this company gave U's stock the jitters, but a quick denial of the rumor soon set things normal. . . . Val Paul resigned as studio manager of this lot and was succeeded by Martin Murphy, a veteran of the old Laemmle regime. . . . Universal is planning to cash in on the current vogue for horror pictures. Among those planned is a triple dose of chills to be incorporated into one feature titled **Son Of Frankenstein**. It will feature Peter Lorre as Frank Jr., aided and abetted by Boris Karloff and Bela Lugosi. Basil Rathbone will handle a sympathetic role in the same picture.

Quite a cast! . . . Apparently in answer to the speculation on U's financial situation, came a statement from the front office advising that the company's world operations are bringing in a weekly gross of \$40,000 more than last year and that black ink is going on the ledger for the first time in several years. It is also announced that "a new line of credit has been negotiated which is calculated to be sufficient to meet the company's financial requirements for two years." The new credit arrangements involve no changes in the operating personnel. Improvement in U's condition is credited to Nate Blumberg, who assumed the presidency ten months ago, when the company was at its very lowest ebb.

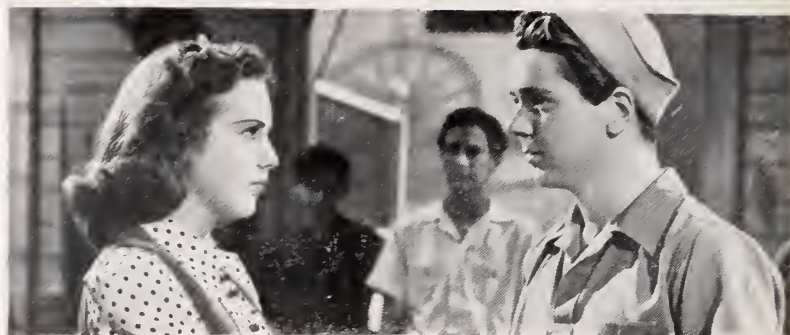
WARNERS

Production is slow for this lot—only three pictures currently before the cameras. It is a slight lull before WB begins its extensive winter schedule. At least 10 films will start within the next 30 days. . . . Tentative cast of **Juarez** as follows: Paul Muni, Bette Davis, Edward G. Robinson and John Garfield. To which we add the comment: Wow! . . . **Dodge City** is off the WB schedule again as a result of Errol Flynn's illness. Studio is dickering for Ronald Colman. Next Flynn assignment will be **The Sea Hawk**. . . . Screenplay of **The Miracle** has been completed and will start production following Bette Davis' appearance in **Juarez**. She is currently emoting in **Dark Victory**.

PREVIEWS

THESE STILLS ARE SELECTED FOR THEIR
DESCRIPTIVE VALUE TO EXHIBITORS

THAT CERTAIN AGE . . . Young Deanna Durbin has had a comparatively brief screen career thus far, but few stars can claim more consistent success. From all the critics tell us, **THAT CERTAIN AGE** continues the series of delightful films this silver voiced young lady has brought us in the past two years. This time she plays the adolescent who falls in love with a handsome and romantic newspaper correspondent, much to his discomfort and her eventual disillusionment. Her elder "crush" is Melvyn Douglas, her legitimate boy friend, Jackie Cooper. Supporting them are Irene Rich, John Halliday, Nancy Carroll, Jack Searl. It's a Universal picture!



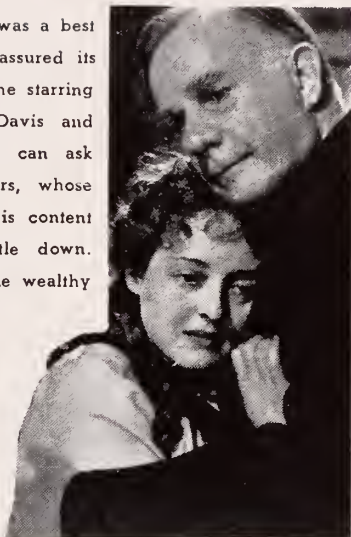
BROADWAY MUSKETEERS . . . When three orphanage-reared gals meet up in later years, their lives become strangely tangled. One deserts her husband to marry a handsome wastrel. Another marries the deserted hubby, while a third becomes involved in a kidnapping and dies to save her child. The three girls—a blonde, a red and a brunette—are played by Margaret Lindsay, Ann Sheridan and Marie Wilson. They are assisted by John Litel, Janet Chapman and an assortment of mugs, who lend color to the kidnap angle. This is a Warner Bros. release.



PREVIEWS

SCENES FROM . . . AND A FEW VITAL
FACTS ABOUT . . . THE NEW FILMS

THE SISTERS . . . Myron Brinig's novel was a best seller. Now the Brothers Warner have assured its success as a motion picture by placing the starring roles in the capable hands of Bette Davis and Errol Flynn—as much as any exhibitor can ask for! The story tells of the three sisters, whose lives take such divergent courses. One is content to marry a small town man and settle down. Another seeks life's gaiety and marries one wealthy man after another. Bette Davis, the third, marries newspaperman Flynn and leads a life of alternating joy and sadness. Others in the cast are Anita Louise, Ian Hunter, Donald Crisp, Jane Bryan and Alan Hale.



YOUTH TAKES A FLING . . . "An entertaining and thoroughly pleasant romantic comedy" is what FB film-critic Hanna said of this Universal offering. The story finds lovely Andrea Leeds energetically pursuing her "dream man," Joel McCrea, until he seeks escape by running off to sea. Unfortunately (or fortunately) for him, he discovers a susceptibility to seasickness before the boat sails, and decides that matrimony may be a safer voyage for him. The cast is embellished by Frank Jenks, Isabel Jewell, Virginia Grey and Grant Mitchell.



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SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

The long anticipated move to organize an Allied unit in Philly is apparently reaching a head with the calling of a meeting of a select group of independent exhibitors at the Broadwood Hotel this Friday, 11 A.M. A delegation of local indies went to the Jersey Allied Convention in A. C. and petitioned National Allied leaders to assist them in organizing a unit in this territory. Principal reason behind the move is the general antipathy to LEWEN PIZOR'S dictatorial control of the UMPTO and his persistence in linking his group with the producer-controlled MPTOA. It is believed likely that the men behind the Allied forces here will place the new unit's direction in the hands of a non-exhibitor, who will act as business manager. Allied advocates include some men formerly among the most loyal UMPTO adherents. . . . JEFF DAVIS leaves this city to become branch manager of United Artists Atlanta office. . . . The sensational success of the WB-Daily News Jitterbug Contest in Warner nabes will probably result in a wave of similar efforts in other spots. JOE CONWAY, who told us of the idea early in September, opened with a Bugfest at his Egyptian, Friday—with a bang. . . . The explosion, which injured six workers in Affiliated's new Adelphi, failed to delay the opening last Friday night, the 14th. A huge crowd welcomed the new 52nd Street house. . . . Colored shows are being lined up for the Lincoln. It is slated to open Xmas Week with pictures supplementing the big flesh attractions. . . . The MEYER SCHINE circuit of N. Y. State is reported to be invading Maryland and Delaware. . . . The renovated Byrd reopened Friday night under WM. GREENFIELD operation. . . . SAM WALDMAN, former indie exhib, is selling film for MURRAY BEIER'S Preferred Exchange. . . . The Variety Club is tossing a Hallowe'en Barn Dance next Saturday night. . . . The best food on the Street is served at JOE SKODZUS' Economy Rest., 1243. It pleases our palate. . . . The Stratford, done over from front to rear, lighted again Friday evening to a big crowd. . . . WM. J. ('Bill') CLARK was elected chief barker of Tent. 13. He takes office at the annual stag banquet Dec. 11.

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FROM BOSTON

By Bruce

ART HOWARD has been taking an active part at the convention in Atlantic City. What a worker. . . . JOE COHEN'S modesty amazes everybody. JOE admits that he is a ping pong player of the first water! . . . DICK RUBIN was giving his kids a treat this week taking them to the previews. . . . GEORGE WEEKS, general sales manager for Monogram Pictures, was in town last weekend and genial STEVE BROIDY announces that he has acquired the New England distribution rights to the Woodard Production, "Adventures of Chico." . . . Ask MARTY GLAZIER to show you that trick finger of his! . . . All the theater men are asking JACK GOODWIN, manager of the Metropolitan Theater, how he gets that way. JACK should give lectures on how to look and stay young! . . . BEN WELANSKY knows a good pun when he has one! He has just organized the Trailer-Made Service of New England. . . . BRAD ANGIER is out for big game in the Canadian Wilds! He just left all decked out with his brand new six shooter! . . . BOB COBE is the new branch manager for Grand National according to district manager HARRY ASHER. BOB was formerly branch manager for Republic Pictures in New Haven. JIM KENNEDY is again a member of the Grand National sales force covering the New Hampshire and Vermont territory. . . . HENRY WOLPER, office manager for Metro, is an ardent football fan and every Saturday afternoon you can find him on the fifty-yard line at the Harvard Stadium. . . . ABE WEINER has been promoted. ABE, who was selling for United Artists in the Boston district, has been named branch manager of the United Artists office in Pittsburgh. Congratulations! . . . TOM SPRY has resigned as district manager for United Artists. TOM'S plans are indefinite. . . . ARCHIE SILVERMAN will reopen his Strand Theater in Providence, R. I., on the 27th of this month after having spent over \$60,000 to remodel the house after the recent flood and hurricane disaster. EDDIE REEDING is managing as usual. . . . The Paramount Exchange is now holding previews both in the morning and afternoon on Tuesdays. The exhibits are duly grateful to BILL ERBB. . . . ARTHUR TUOHY, assistant manager and head of publicity for the Trans-Lux Theater has been confined to his home with a bad cold. It must be pretty bad for trifles have never been known to keep ART away from his theater. . . . SAM PINANSKI was reelected head of the Allied Theaters of Massachusetts as expected. . . . Some day JOE BRENNAN will cooperate and give out a little news. You know, JOE, still waters can run too deep. . . . FRED GREENWAY and VAUGH O'NEILL of Loew's State are always impeccably dressed.

'SERVICE DE LUXE' Feeble Comedy**Rates •**

— Hollywood Preview —

Universal**85 Minutes****Constance Bennett, Vincent Price, Charlie Ruggles, Helen Broderick, Mischa Auer, Joy Hodges, Haliwell Hobbes, Chester Clute****Directed by Rowland V. Lee**

With a brand new, fresh and smart story idea, this should have been among the brighter film offerings of the season. Instead it is very feeble stuff. Screenplay fails to utilize advantageously the clever idea, the actors overwork themselves for weak laughs and, as for director Lee, one wonders if he were really at the studio when all this took place. SERVICE DE-LUXE wastes a worthwhile cast, for not one has an opportu-

ity to display any talent worthy of the name. This will "lay an egg."

Miss Bennett runs a service which attends to wealthy clients' personal needs. She arranges parties, cures hangovers, changes opera tickets and generally helps organize people's lives. She longs for a man who knows his own mind. He turns up in the person of Vincent Price, a young fellow from up-state with plans for a new type, inexpensive tractor. Unknown to him, she is instrumental in getting him an interview with Charlie Ruggles, an important manufacturer of farm implements. Ruggles likes the idea, requests Bennett's service to take care of him, and Price starts work on a model. When Ruggles' nit wit daughter, Joy Hodges, decides to marry Price, Bennett reveals who she is. But Price decides to

marry Joy anyhow. For the tag, he manages to palm her off to Mischa Auer and marches up the aisle with Bennett.

Miss Bennett's scenery chewing would do justice to any good road show Simon Legree. Price hails from the New York stage. He should return immediately, for he strikes us as being the most ineffectual new personality brought to the screen in years. His voice is dull and his lines are delivered in a slow wearisome monotone. Helen Broderick and Mischa Auer try desperately with the material at hand. That they score a few laughs is a credit solely to their ability. Poor Charlie Ruggles plays one of the most implausible characters ever put into a story. Joy Hodges is frightful.

HANNA (Hollywood)

'JUVENILE COURT' Strong Exploitation Meller**Rates • • • for action spots; good dualler elsewhere.****Columbia****61 Minutes****Paul Kelly, Rita Hayworth, Frankie Darro and His Gang****Directed by D. Ross Lederman**

This can be sold for very good grosses in action houses. Fashioned on the form of 'Crime School', it is a fast-moving, punchy melodrama about the slum-bred boys who are America's potential gangsters of tomorrow. Frankie Darro and His Gang are as tough a lot of young mobsters as one might desire and they give the picture a virility that men and boys will relish. For the exhibitor who knows how to sell a title like this one, JUVENILE COURT will

show a handsome profit.

Paul Kelly, youthful Public Defender, loses his plea to save a gang killer from the electric chair. He is accused by the killer's sister and brother, Rita Hayworth and Frankie Darro, of "laying down" on the case. Winning the cooperation of Rita, Kelly convinces the Governor of the value of organizing a Police Athletic League. Kelly seeks to enlist the support of Darro and his gang of young hoodlums, but encounters fierce opposition because of their hatred of cops. He finally wins them over. Just as he is proving to the authorities that his organization has value, the kids almost upset his whole scheme by running off with the receipts of a benefit being run

for their fund. Just as the public is turning on Kelly, the boys return the money and promise to behave.

Kelly handles the role of the kids' lawyer friend in smooth style. Hayworth is a fair romantic interest. Acting honors go to young Darro and his mob.

D. Ross Lederman gets credit for a snappy and forceful directorial job.

AD TIPS: Exploit the title! Call it "A Smashing Indictment of A Society That Permits Slums To Exist and Kills Their Product!" Give top billing to Darro and His Gang. Call them "The Slums Gang."

PIX

'WHERE THE BUFFALO ROAM' Average Ritter**Rates • • in western houses.****Monogram****62 Minutes****Tex Ritter, Dorothy Short, Louise Massey and The Westerners, Horace Murphy, Snub Pollard, Karl Hackett****Directed by Al Herman**

This is not up to the high standard set by the first Tex Ritter vehicle for Monogram, but it is still good western. Principal fault is a prolonged let down

in the action midway thru the picture, when a lengthy session of cowboy yodeling and corney dancing takes place. It ruptures the yarn for too long a stretch. Where Ritter clicks, this one should get average business.

The midway vaudeville show divides the story into two rather disconnected halves. In the first, Ritter swears over his mammy's grave to get her murderer, if it's the last thing he does. The second

half is pretty much routine horse opera, with law and order triumphing over the villains.

The action is good enough. So is the singing, of which there is too much. Buffalo shots are skillfully dubbed in. Ritter handles his role adroitly. He is one of our favorite westerners today.

PIX

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Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 22

NOVEMBER 5, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

MR. GOLDEN SPEAKS HIS MIND!

Being one of those men in film business who is not too close to profits to see principles, Edward A. Golden, vice-president of Monogram Pictures, usually speaks his mind in a manner which causes some men in higher places to writhe uncomfortably. Despite this propensity to utter opinions all "good" film executives hush-hush, Golden's clarity of thought and sincerity of purpose often wins him the right to speak that astute mind of his in the strangest places.

On November 1st, he addressed the M.P.T.O.A. Convention in Oklahoma City, and even on such an occasion Mr. Golden could not resist the temptation to unburden himself of some very pertinent and truthful remarks on self-regulation and other industry problems.

It is a keen delight, then, to turn over this editorial page now to Mr. Golden, speaking at Oklahoma City:

The fallacy of self regulation is apparent in the fact that the regulators represent various vested interests in the motion picture industry and of necessity must operate so that their own interests are protected, even to the detriment of others involved.

We had an opportunity to observe self regulation, such as it was, under the NRA. After a period of practice, we found that everybody disowned it and finally the Supreme Court of the United States found it unconstitutional. I saw too much of the operations of people in our industry during my association with the Code Authority ever to agree to a continuation of the methods employed in self regulation as they proposed it.

Fear is not the suitable incentive for making men do the right thing. If the threat of government regulation is the force which guides people who have erred to plead for self regulation, then I say that such people cannot be the proper ones to regulate themselves and the value of self regulation is lost be-

cause the fundamental reason for it should be a desire to run one's business not because of fear or compulsion, but because one honestly wishes to formulate rules and regulations whereby men can be truly free.

The reason the government has stepped in is to find a solution so that exhibitors will not suffer because of their inability to secure product. I maintain that recognition of independent production is a key to a great many of your problems. Had you offered your support to independents so that they could have become stronger and made more product available, you would not find yourselves in your present plight.

We now find that exhibitors are requesting concessions from the producers and their sole interest seems to be themselves. One of their requests is the inclusion of a 20% cancellation clause in their contracts. As a practical person and realist, I would like to inform you that the 20% cancellation clause will only enable affiliated theatres to buy

(Continued on page 4)

**WHICH STUDIO HAS THE STRONGEST
PRODUCT IN PRODUCTION ?**

Read STUDIO SIZE-UPS in the PRODUCTION SECTION

EVER SINCE "MY MAN GODFREY" THE COUNTRY HAS BEEN WAITING FOR THIS ONE!



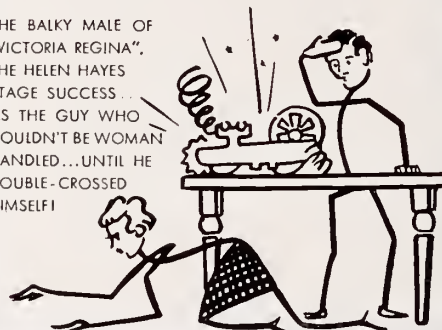
CONSTANCE BENNETT

... A FEMME WHO MANAGED MEN FOR A CAREER ... PRAYING FOR FAILURE BECAUSE SHE KNEW IT WOULD MEAN LOVE ... HER HEART FLIPPED WHEN BUSINESS FLOPPED!



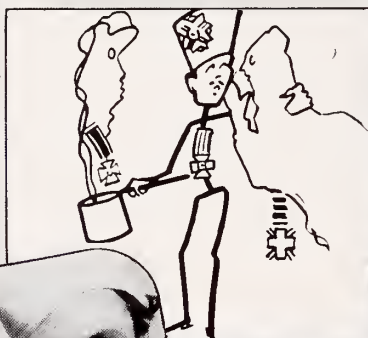
VINCENT PRICE

THE BALKY MALE OF "VICTORIA REGINA", THE HELEN HAYES STAGE SUCCESS ... AS THE GUY WHO COULDN'T BE WOMAN HANDLED ... UNTIL HE DOUBLE-CROSSED HIMSELF!



CHARLIE RUGGLES

THE TREMBLING BOY WHO ONLY NEEDED THE RIGHT GAL—TO BAT ZERO EVERY TIME!



MISCHA AUER

MYSTIC MISCHA, MASTER SCREWBALL ... TALKED TO GHOSTS! ...



HELEN BRODERICK

QUEEN OF THE VERBAL NEEDLE ... SEWING THE WORLD INTO HYSTERICAL STITCHES!



JOY HODGES

BEAUTEOUS STAR OF "I'D RATHER BE RIGHT" ... STRICTLY ON A LOVE-BUG DIET AND BOY-CRAZY TO BEGIN WITH!

The NEW UNIVERSAL presents

CONSTANCE BENNETT in

"SERVICE DE LUXE"

with **VINCENT PRICE**

CHARLIE RUGGLES • HELEN BRODERICK • MISCHA AUER
JOY HODGES

Screenplay by GERTRUDE PURCELL and
LEONARD SPIGELGASS

A ROWLAND V. LEE Production

Original story by Bruce Manning & Vera Caspary

Directed by Rowland V. Lee

Associate Producer: Edmund Grainger



'THE YOUNG IN HEART' *Delightful Comedy Drama***Rates • • • generally**

Hollywood Preview

United Artists (Selznick)**90 Minutes**

Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson, Minnie Dupree, Henry Stephenson, Lawrence Grant, Walter Kingsford, Eily Malyon, Tom Ricketts, Irvin S. Cobb, Lucille Watson, Margaret Early.

Directed by Richard Wallace

Utterly charming and captivating is this sentimental comedy-drama from the Selznick-International studio. From the story, "The Gay Banditti," by I. A. R. Wyle, scripters Paul Osborn and Charles Bennett have turned out a warmly human screenplay, compelling in its dramatic moments and delightfully amusing in its lighter sequences. Director Richard Wallace expertly blended these elements into fluid continuity enhanced by soft directorial touches. The hand-picked cast is excellent. The typical Selznick mounting superb. United Artists and exhibitors have a sure fire hit on their hands. Top names assure this of good grosses in the de luxe and first run houses. Word-of-mouth advertising will build it for the lesser and neighborhood spots where the masses will acclaim it one of the most enjoyable films of the season. Action

houses will get smallest returns.

Story concerns a delightful, but none too honest, family composed of father Roland Young, mother Billie Burke, sister Janet Gaynor and brother Douglas Fairbanks, Jr. Opening scenes find the latter wooing Irvin S. Cobb's wealthy daughter in Monte Carlo while Young is cheating Cobb at poker. Cobb complains to the police and the family is dispatched to London. En route they meet Minnie Dupree, a wealthy, lonely old lady. She takes a fancy to them, while they plot to endear themselves to her in the hope that she will leave them her money. They joyously accept her invitation to share her house. To keep up the appearance of being "nice" people, Fairbanks and Young are forced to look for work. Their efforts are happily fraught with failure. When Richard Carlson, who loves Janet, hears of this, he secures a job for Young in the salesroom of an auto company. Gaynor's insistence forces him to accept and after some misgivings he reports for work. After a few weeks he is most pleased with labor and made quite happy when he is appointed head of the London branch. Meanwhile, Fairbanks has gotten himself a spot as an office boy in an engineering establishment run by Paulette Goddard. He, too, finds work rather amusing, and seriously

takes up the study of engineering. At home they attempt to hide their changes of viewpoint, each leading the other to believe their efforts are but steps to keep Miss Dupree's fancy. The showdown comes when the latter's death appears imminent. The lawyer informs them that while Miss Dupree is naming them beneficiaries of her will, there is really very little left in the estate. The family proudly says it does not want the money—only Miss Dupree, and if she lives they will make a home for her with their own earnings. This happy news causes her recovery and the tag finds them all happily together in a British countryside cottage.

The Misses Gaynor and Goddard are both attractive and appealing. Fairbanks, Jr. appears to much more advantage than in some of his recent efforts. Roland Young and Billie Burke do wonders with the lighter moments. Richard Carlson is a promising newcomer. Minnie Dupree makes every moment count in the exacting character role. Lesser parts are played most capably.

AD TIPS: This is worthy of strong selling. Compare it to "Four Daughters" as one of those heart-warming stories that make movie-going such a pleasure.

HANNA (Hollywood)

'ANGELS WITH DIRTY FACES' *Socko Gangster Drama***Rates • • • • generally**

Hollywood Preview

Warners**105 Minutes**

James Cagney, Pat O'Brien, Humphrey Bogart, Ann Sheridan, George Bancroft, Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell, Huntz Hall, Bernard Punsley, Joe Downing, Edward Pawley, Adrian Morris, Frankie Burke, William Tracey, Marilyn Knowlden, St. Brendan's Church Choir.

Directed by Michael Curtiz

Here is one of the greatest gangster films of all time! It's as follows: (1) The title—a nifty if ever there was one. (2) The dramatic and exciting original story by Rowland Brown. (3) The spellbinding dramatic screenplay by John Wexley and Warren Duff. (4) The magnificent performances of Cagney, O'Brien and the "Dead End" kids. (5) The forceful direction of Michael Curtiz. Combined, they spell a boxoffice hit of sock proportions—one which lends itself to exploitation and will benefit by word-of-mouth advertising. One might opine that the story takes a little time to get started,

or that it changes its tempo too abruptly for the build-up to the explosive climax, but that would be quibbling about a fine job, one of which Warner Brothers and the entire production staff can well be proud.

Yarn concerns two boyhood friends, O'Brien and Cagney. As youngsters they are caught looting a freight car. Cagney goes to reform school and subsequently becomes a notorious criminal. O'Brien follows the priesthood. Some years later their paths cross again, when Cagney, who has just been released from prison, takes a room in O'Brien's parish. He meets some of the street youngsters and shortly exerts considerable influence over them. This worries O'Brien, especially when Cagney gives the kids some money from one of his "enterprises." The priest begins a crusade to clean up the town. Racketeers Humphrey Bogart and George Bancroft plan to get him. Cagney kills them both and is eventually trapped by the police. O'Brien is instrumental in effecting his surrender. Subsequently Cagney is sentenced to die

in the chair. Realizing that to the kids the racketeer will die as a hero, O'Brien goes to the prison, begging Cagney to die "yellow." He refuses, but at the last moment relents and is led to the chair screaming and yelling. O'Brien knows he is a greater hero for having saved the street youngsters from a similar fate.

Cagney's dynamic performance is one of the best of his career. O'Brien is exceptionally fine in a role which requires fine shading of characterization. Bogart clicks as Cagney's crooked attorney. Ann Sheridan has a slight, but interesting, assignment as a girl who loves the ruthless racketeer. The "Dead End" Kids contribute their familiar, but nevertheless, interesting performances.

Michael Curtiz's direction is packed with punch. He keeps the story moving and full of action with strong dramatic highlights.

AD TIPS: Sell this as the greatest gangster picture since "Little Caesar." Feature Cagney, The "Dead End" Kids, O'Brien, Bogart.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 5

NEW YORK TIP-OFF

MR. GOLDEN—Editorial

(Continued from front page)

Pleasure-seeking football crowds and the continued Indian summer weather both helped to swell the usual large week-end take at the Broadway first-run box office windows. Lobby hold-outs were noticed the last two Saturday nights at the Roxy, Paramount and Strand Theatres, the youngsters and their best girls seeming to favor these houses because of the added value of stage shows. Business at the Radio City Music Hall perked up last week with "The Young in Heart" after several mediocre weeks at the giant Sixth Avenue theatre. . . . JACKIE COOPER and ANNE SHIRLEY, two of the younger stars, are doubling in film on Broadway at present with Jackie in "That Certain Age" and "Gangster's Boy" and Miss Shirley featured in "A Man to Remember" and "Girls' School." . . . "Titans of the Deep," first of Grand National's 1938-39 releases to play the Main Stem, opens at the Criterion on November 10th.

W. RAY JOHNSTON, Monogram president, has returned to the home office after a three months' stay in Hollywood overseeing production. Johnston announced that he expects to spend more than half of his time at the studio in the future. SCOTT DUNLAP, the company's production chief, is also in New York and both will confer with WILLIAM J. GELL, managing director of Pathe Pictures Ltd., of London, and ARTHUR LEVY, Monogram's British representative, regarding a possible production deal to make four Monogram features in England. . . . E. W. Hammons, president of Grand National, has returned from England where he conferred with British producers regarding release of the GN product in Great Britain. . . . S. BARRET McCORMICK, RKO's advertising and publicity head, planned in from the West Coast after a two weeks' absence from the home office. . . . G. F. RACKETT, vice-president and manager of Technicolor, and MORGAN HOBART, New York manager, are back at their Radio City offices after watching DR. KALMUS, president of the color firm, receive the SMPE Progress Award medal at the organization's semi-annual banquet in Detroit.

H. N. RICHEY, who recently resigned as director of public relations for the Co-operative Theatres of Michigan, has been appointed Director of Exhibitor Relations for RKO-Radio and will headquarter in the company's home office here. . . . JOSEPH A. McCONVILLE, in charge of Columbia's home office foreign department, will also head the company's new department for the distribution of European films in the U. S. The company will take over the product heretofore announced for national distribution by B. S. MOSS and PAUL GRAETZ. McConville and JACK COHN, Columbia's vice-president, sailed for Europe on Friday. . . . DOUGLAS FAIRBANKS, JR. and GARY COOPER were on the same boat but several other Hollywood stars, including PAT O'BRIEN, EDDIE CANTOR, HERBERT MARSHALL and LUISE RAINER, are remaining in New York to catch Broadway premieres.

LOUIS NIZER, prominent film attorney who delivered a talk on Motion Picture Law at Washington Square College last week, was extremely helpful in arranging the marital reconciliation between Miss Rainer and his client, CLIFFORD ODETS. There's the right kind of a lawyer! . . . CLIFFORD W. SMITH, with ERPI since 1929, will become the outfit's West Coast general manager and will leave for Hollywood late this month. E. S. GREGG replaces him as general foreign manager. . . . DUDLEY MURPHY completed ". . . one third

20% more product to take care of that cancellation and will be much worse off than he is now. More cancellation means giving affiliated theatres more right to buy those pictures which an individual exhibitor has the right to cancel out.

There is a solution. It lies in the elimination of all harmful practices which have taken root while the industry was developing. The elimination of block booking and the divorcement of theatres from distribution will restore a sound balance and attempts to improve conditions by anything less than these two measures is certain to prove ineffective.

If an honest effort is made to put these recommendations into effect, a dependable solution to our problems will be found and all interests in our industry would benefit. Production would be improved, exhibition would gain considerably and the independent exhibitor would be much better off.

The leaders of our industry are sincere in their anxiety to solve our problems. I believe implicitly that our government is sincerely trying to assist our industry in this attempt, and I would like to make the following recommendation to the government as well as to the leaders of our industry.

Let us all agree to the selection of a representative state in the union to be used as a testing ground for pictures to be exhibited with block booking eliminated and theatre operation divorced from distribution for a definite period of time. In the results, I believe, our answer will be found.

of a nation . . ." at the Astoria Studio here under schedule time and at less than the appropriated budget cost—a record for eastern production. . . . At the same studio, WILLIAM K. HOWARD'S feature starring STUART ERWIN and WALLACE FORD has been re-titled "Frankie." . . . Monogram's "Under the Big Top" was given the ill-fitting title of "Dark Crime" by the management of the Central Theatre on Broadway but retained its original handle for the current engagement at the Fox Brooklyn Theatre. . . . Consolidated Film Industries, Inc. reports a net profit of over \$200,000 for the quarter ended Sept. 30th and 20th-Fox also reports a consolidated net operating profit of \$4,622,000 for the 39 weeks ended Sept. 24th.

'SUBMARINE PATROL' Powerful John Ford Drama

Rates • • • generally.

Hollywood Preview

20th Century-Fox

95 Minutes

Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, Slim Summerville, John Carradine, Joan Valerie, Henry Armetta, Warren Hymer, Douglas Fowley, J. Farrell MacDonald, Maxie Rosenbloom, Dick Hogan, E. E. Clive, Ward Bond, Charles Tannen, Robert Lowery, George E. Stone, Elisha Cook, Jr., Jack Pennick, Charles Trowbridge, Moroni Olsen, Harry Strang, Victor Varconi.

Directed by John Ford

Busy counting up the grosses on *AL-EXANDER'S RAGTIME BAND*, exploiting *SUEZ* and reminding the press that *JESSE JAMES* was in production, 20th Century-Fox must have forgotten *SUBMARINE PATROL* until preview time. By all odds it is the best picture turned out by the studio in many months. Utilizing the little known story of the part played by the so-called "splinter fleet" in the World War, it is an intensely exciting drama set off by grand comedy and a compelling romance. Production is admirable, showing painstaking care and attention to detail by director John Ford.

This will require extra exploitation, but word-of-mouth advertising and critical acclaim will help. *SPLINTER FLEET*, the original title, would have been more effective.

Richard Greene, member of New York's wealthy society, enlists in the Navy during the early days of the War. He is assigned a post as engineer on one of the little wooden sub-chasers boasting a nondescript crew of enlisted men. Preston Foster is a deposed officer assigned to handle the vessel. Under his command things are made ship shape and eventually the vessel is ordered to sea. Meanwhile Greene has fallen in love with Nancy Kelly, the pretty young daughter of Charles Bickford, owner of a freighter. Bickford has forbidden the boy to see her, but they meet again in Europe. Greene plans a marriage. Bickford interferes. The ship is assigned to a special task and makes ready for departure. Learning that Greene actually was sincere in his intentions toward Nancy, Bickford goes aboard to apologize. Greene socks him and by the time he is revived the ship is out at sea. Bickford requests a post in the engine room. The exciting climax comes when the tiny

vessel successfully ends the death dealings of a notorious German submarine.

Richard Greene and Nancy Kelly make an attractive romantic team, although the screenplay is cleverly contrived so that while they appear to be the central figures the action is actually carried by the character players whose acting is more reliable. Foster and George Bancroft are powerful. To Summerville goes a salute for one of the best performances in his career. His seasick scene in an overcrowded kitchen is a bit of pantomime worthy of Chaplin. Warren Hymer, Douglas Fowley, J. Farrell MacDonald—in fact every member of the strong supporting cast—deserve mention.

Back in the element of *LOST PATROL* with its flavor of rugged action and virile, manly drama, John Ford again displays his magnificent directorial abilities. It is a compelling, thoughtful job full of dramatic and human qualities.

AD TIPS: Feature this as a story of the little known phase of World War history about the "Splinter Fleet." Mention Ford, director of great hits. List the huge cast; good names down the line.

HANNA (Hollywood)

'ARTISTS AND MODELS ABROAD' Poor Musical

Rates • • • generally on names.

Hollywood Preview

Paramount

90 Minutes

Jack Benny, Joan Bennett, Mary Boland, Charley Grapewin, The Yacht Club Boys, Fritz Feld, Phyllis Kennedy, Mony Woolley, George P. Huntley, Joyce Compton, Adrienne D'Ambricourt, Andre Cheron, Jules Raucourt.

Directed by Mitchell Leisen

This is a dull and generally unenterprising musical. It never rises above the commonplace, despite the efforts of several good performers. Story idea is neither new nor good. The same may be said for its inept development. Musical interludes, of which there are fewer than

in most pictures of this type, are pretty frightful. The intended high spot of the film is a fashion show featuring gowns by such couturiers as Paquin, Lelong and Schiparelli. The sequence makes use of the weirdest camera angles and moves so slowly that one fairly itches to yell "nuts" and run to Klein's Bargain Basement! Even the feminine contingent word-of-mouth reaction will be unfavorable.

The story has to do with a stranded theatrical troupe headed by Jack Benny. Into their problems marches Joan Bennett, the fourth wealthiest girl in the world. Complications ensue, but Jack finally gets the gal and decides that she need not sacrifice her position and money on his account.

Benny's material is poor. Miss Bennett resembles an animated iceberg. Mary Boland's few scenes help a little. If you like the Yacht Club Boys—they're around too—singing the same melodies in the very same style they've been using for years. Supporting cast is composed largely of French players, whose constant outbursts in their native language are more annoying than amusing.

Mitchell Leisen's direction indicates that he is as weary of turning out this type of picture as we are of seeing them. He is an expert director but should strike for a decent assignment.

AD TIPS: Sell Jack Benny and the title.

HANNA (Hollywood)

'SUNSET TRAIL' Maintains High Hopalong Standard

Rates • • • in western houses.

Hollywood Preview

Paramount

68 Minutes

William Boyd, George Hayes, Russell Hayden, Charlotte Wynters, Jane Clayton, Robert Fiske, Kenneth Harlan, Anthony Nace, Kathryn Sheldon, Maurice Cass, Alphonse Ethier, Glenn Strange, Claudia Smith.

Directed by Lesley Selander

Harry Sherman's *HOPALONG CASSIDY* series continues to evoke this reviewer's

admiration for its consistently high standard. If anything, *SUNSET TRAIL* is better than average—an action packed western full of the necessary hard riding and fast shooting. Lighter in theme than most Hopalongs, the angle of casting Bill Boyd as a western hero turned tenderfoot makes this acceptable dual fare in some neighborhood houses which shun ordinary westerns.

Charlotte Wynters' husband sells out his ranch to Robert Fiske, who, in turn, holds up the stage coach on which he

and his family are traveling and makes off with the money. Miss Wynters opens up a dude ranch and Bill Boyd, disguised as one of the more nervous "dudes," comes along to help unearth the mystery of her husband's murder. He ultimately succeeds in doing this with the aid of his pals, George Hayes and Russell Hayden.

The three vets of the group score as usual aided by Lesley Selander's top flight direction and a high calibre supporting cast. HANNA (Hollywood)

'MEN WITH WINGS' Spectacular Boxoffice Attraction

Rates • • • on exploitation value.

Hollywood Preview

Paramount

105 Minutes

Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Lynn Overman, Porter Hall, Walter Abel, Kitty Kelly, Virginia Weidler, Donald O'Connor, Billy Cook, James Burke, Willard Robertson.
Directed by William Wellman

By no means is this the epic Paramount anticipated. Not that the studio hasn't thrown all its resources into the picture's making—it has, and the superlative production shows it. But the story itself is a loosely contrived affair, full of loopholes and lacking highlights and dramatic punch. Not the least mistake is the character written for Fred MacMurray. A cad by all the conventional rules, his role is not one to inspire any great amount of sympathy—yet the scripters expect the audience to accept him as a motivating and inspiring force behind the story. On the other hand, the film is technically superb. The air sequences, resplendent in Technicolor, are stirring and impressive dramatic pageantry. They are enormously effective and form a potent exploitation weapon. These sequences, as well as the opening scenes which depict the early days of aviation experimentation, compensate largely for

the story's weaknesses. Paramount is backing this with an impressive exploitation campaign which brings us to the conclusion that MEN WITH WINGS will, despite its weaker moments, score a three point boxoffice landing.

When the Wright Brothers fly the first plane in 1903, Walter Abel covers the event, but quits his job as reporter when editor Porter Hall declines to print the "unimportant" story. Abel proceeds to experiment with his own plane and is subsequently killed, an accident which is witnessed by his daughter and two young boys. The scene shifts to 1914 when the girl, Louise Campbell, helps brothers Fred MacMurray and Ray Milland build their own plane. Its success wins them jobs with an airplane manufacturer. MacMurray, who loves to fly, weary of the ground routine, goes to Europe to fly with one of the Allies. When the U. S. enters the conflict, Miss Campbell goes along, where she marries Fred. Meanwhile, Milland, has been active in the development of an air mail route. Campbell is deserted by MacMurray the night her baby is to be born. He goes to Morocco and returns with a twisted leg. He then tries to settle down in an airplane factory where Milland is superintendent. A prize is offered for a flight to Paris. Milland designs a ship which MacMurray flies and wrecks when

he overshoots the field. The market crash in 1929 wipes out the company and MacMurray goes to the Orient, where he cracks up. Louise and Milland fight on, ultimately succeeding in building a bomber plane for the Army, which again starts the company off on the road to success. They celebrate at a banquet, where Campbell pays tribute to MacMurray for his efforts.

MacMurray does the best he can with a weak role. He plays second fiddle to Ray Milland, who gets most of the sympathy. Miss Campbell's role is rather colorless, but she is one of the "finds" of the season. Faintly reminiscent of Ethel Barrymore in her heyday, the actress' voice, poise and acting ability make her a sure fire bet for future top assignments. Andy Devine, Lynne Overman and Porter Hall handle their assignments capably. Outstanding in support is Virginia Weidler, who plays Miss Campbell as a child.

Wellman's direction merits great praise for his work on the air sequences, but his handling of the story lacks lustre and the human qualities which might have made this an epic.

AD TIPS: Feature this as a Cavalcade of American Aviation. It's worth a big campaign.

HANNA (Hollywood)

'THE CITADEL' Interesting Drama For Class Audiences

Rates • • • in class houses; • • elsewhere.

Hollywood Preview

M-G-M

110 Minutes

Robert Donat, Rosalind Russell, Ralph Richardson, Rex Harrison, Emlyn Williams, Penelope Dudley Ward, Francis Sullivan, Mary Clare, Cecil Parker, Nora Swinburne, Edward Chapman, Athene Seyler, Felix Aylmer, Joyce Bland, Percy Parsons, Dilys Davis, Basil Gill, Joss Ambler.

Directed by King Vidor

This is the second of M-G-M's important British productions and a noteworthy achievement it is. From the best selling novel of the same name, there has been contrived a poignant and moving drama of the medical profession, which is both entertaining and informative. It is strong dramatic material handled superbly by King Vidor. THE CITADEL comes pre-sold in better class locations, but neighborhoods and rurals will require strong exploitation if this is to get satisfactory results. Donat and Russell are good names, but lack outstanding marquee strength.

Donat is a young physician, who

comes to a small English town to aid a practising doctor there. He proves to be a doctor of immense possibilities and later is proposed as doctor for a mining town where group insurance pays his fees. One requirement for the post is a wife. Donat proposes and is accepted by Rosalind Russell, a young school teacher. They go together to his new position and Donat's beginning is most auspicious. When he comes to the realization that a prevalent throat ailment suffered by the miners is caused by coal dust, he begins a program of research through which he endeavors to prove that this is a disease caused by work and therefore should entitle the miners to compensation. The ignorant workers resent his experimentation and will permit him to remain only if he gives up his research. He resigns and goes to London where he meets only failure. Circumstances bring him into conflict with a former friend and fellow physician who is now enjoying an enviable practice among the wealthy classes. Donat is introduced to this type of medicine and soon ranks among the more successful. He is accomplishing nothing, but becomes smugly

content with his increasing wealth. The realization of his position comes when his dear friend dies on the operating table, due solely to the bungling of one of Donat's associates. Following this he gambles his career to help a sick young girl. He takes her to an American lung authority, but an unlicensed physician. He assists the latter in an operation which saves the girl but which results in an inquiry by a medical board. At this hearing Donat regains his self respect when he delivers a stirring denunciation of the bungling medical practitioners who think more of ethics and fees than of saving human lives.

Donat delivers a powerful and convincing performance ably aided by the attractive and capable Rosalind Russell. Ralph Richardson is outstanding in support. Emlyn Williams, Mary Clare and Rex Harrison do fine work.

AD TIPS: Where the novel is not well known the exhibitor's best bet might be to stir debate on the subject of group medicine vs. private practice. Feature Donat, star of "Monte Cristo," and Russell.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 8

**"GIVE THE KID A BREAK
--- HE'S NOT A KILLER!"**

**"DON'T MAKE
HIM TAKE
THE RAP ---
BECAUSE
HIS DAD'S A
GANGSTER!"**

JACKIE

COOPER

The All-American Boy Star in

"GANGSTER'S BOY"

WITH

ROBERT WARWICK • LUCY GILMAN • LOUISE LORIMER

Screenplay by ROBERT D. ANDREWS

Story by KARL BROWN and ROBERT D. ANDREWS

Directed by WILLIAM NIGH

A MONOGRAM PICTURE



'BROADWAY MUSKETEERS' Minor Melodrama

Rates • • as dualler

First National
 63 Minutes

Margaret Lindsay, Ann Sheridan, Marie Wilson, John Litel, Dick Purcell, Janet Chapman, Anthony Averill, Richard Bond, Dewey Robinson, Horace MacMahon

Directed by John Farrow

Melodramatic and improbable, this programmer will nevertheless prove mildly entertaining to mass audiences because of its climatic action and the above-average performances of the three Warner starlets, who play the Musketeers of the title. Although handicapped by a very modest budget, Producer Bryan Foy has turned out a workmanlike 'B' film and Director John Farrow has sustained interest during the hour-long unreeling. Except in class spots, this should fill in neatly as a secondary dualler.

The story revolves around three graduates from a girls' orphanage whose paths cross again many years later when Ann Sheridan is arrested for doing a strip-tease act. Margaret Lindsay, now leading a bored existence as the wife of a rich man, is assisted by Marie Wilson, a light-headed stenographer, in paying Ann's fine. The three agree to meet each year, but Margaret gets mixed up in the Broadway whirl and finally divorces her husband to marry a sponging gambler friend of Ann's. The latter, feeling responsible for breaking up a happy home, consoles the husband and eventually marries him. Denied permission to see her little daughter, Margaret finally borrows her for a few hours, but gangsters kidnap them both when they become unwilling witnesses to a murder. The unhappy and repentant woman eventually kills herself in a leap from a window to reveal her daughter's whereabouts

about to the police.

Miss Lindsay gives a restrained performance as the erring wife, Marie Wilson contributes a few touches of her naive comedy and Ann Sheridan is excellent as the level-headed cabaret singer. The latter again exhibits splendid possibilities and should be given a build-up for roles of the Harlow type. She has looks, the ability to wear smart clothes, rich speaking tones and a mellow singing voice. The men in the cast are competent, with Dewey Robinson standing out in a soft-hearted gangster characterization. Janet Chapman is a talented six-year-old who will do well with better direction.

AD TIPS: Action houses should plug the kidnap angle. Feature the Musketeers as a blonde, a brunette and a gorgeous redhead, whose lives "left a crimson trail across Broadway!"

LEYENDECKER

'BLONDIE' Grand Start For New Comedy Series

Rates • • or better

— Hollywood Preview —

Columbia
 69 Minutes

Penny Singleton, Arthur Lake, Larry Simms, Gene Lockhart, Ann Doran, Jonathan Hale, Gordon Oliver, Stanley Andrews, Danny Mummert, Kathleen Lockhart, Dorothy Moore, Fay Helm, Richard Fiske.

Directed by Frank S. Strayer

Chick Young's comic strip character "Blondie" has been given a grand film start by Columbia. The first of a contemplated series emerges as a first rate entertainment value. The screenplay is a fun packed sparkling creation full of homespun humor and heartwarming situations. Production is not all it should be, but apparently the studio was wary of the reception of this first effort, hence held down the cost. However, fans of

the cartoon strip will give this a swell word-of-mouth send-off and pave the way for good grosses in the subsequent runs.

Penny Singleton plays the title role; Arthur Lake, her husband. She buys a new set of furniture at the same time that Arthur discovers he will be held responsible for a note he co-signed to aid his employer's former secretary. The boss will give him a bonus to cover the note as well as an increase in salary if he succeeds in landing the business of wealthy Gene Lockhart. Lake goes to his hotel and becomes acquainted with Lockhart in the lobby when both become interested in the difficulties a porter is having in fixing a vacuum cleaner. Complications come thick and fast when Penny believes he is having an affair with Lockhart's daughter, when the furniture given as security for the note is removed, and finally when all of them

land in jail. They are all straightened out, Lake gets the business and a better deal from his boss.

Miss Singleton fits neatly into the conception of Blondie. She is pert, vivacious and full of the sparkle the "Blondie" audiences have imagined. Arthur Lake simply is Dagwood. This grand comic of the silent days comes back with a performance that warrants unstinted praise. Larry Simms is the mischievous Baby Dumpling. Gene Lockhart stands out as the financier.

Frank Strayer's direction neatly emphasizes the human values of the script with deft and amusing touches of "business."

AD TIPS: Sell this as "Blondie" brought to life with all her problems, her troubles, her humor.

HANNA (Hollywood)

'STABLEMATES' Rooney-Beery Great Sob Team

Rates • • • generally

M-G-M

90 Minutes

Wallace Beery, Mickey Rooney, Arthur Hohl, Margaret Hamilton, Minor Watson, Marjorie Gateson, Oscar O'Shea

Directed by Sam Wood

This might best be described as "solid boxoffice stuff." It won't go down in the film annals as an artistic success, but it is entertainment typical of the sort millions of Americans love. With Wally Beery playing the big hearted, old rummy and Mickey Rooney, the affectionate orphan, with a racehorse thrown in for good measure, you've got

something to make the boxoffice sing! It is frank, bald-faced sob stuff—successful enough dramatically to make 'em sob. The production is of M-G-M standard; the performances and direction topnotch.

The routine plot has Beery playing a discredited medico, who has taken to rum with a vengeance. He performs an operation on a broken down horse for Mickey and the animal is gradually brought back to form. Great affection grows between Mickey and Beery and the latter starts to straighten himself out. The horse wins the big race and the purse is used to send Mickey to school to become a veterinary.

Young Rooney gets most of the breaks from the script and takes full advantage of them to turn in a sock performance. Beery does his familiar sympathetic role. He must be credited with setting up Mickey's best scenes for him. The support is uniformly good.

Sam Wood's direction is smooth and tight. His spotting of comedy displays shrewd judgment for getting maximum effect and relief.

AD TIPS: Give Rooney top billing. Stir up memories of 'The Champ.' Sell it as a show for every member of the family.

BARTON

PRODUCTION SECTION

NOVEMBER 5, 1938

9

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

Production at this plant is being sustained solely by the final work on the Douglas-Bruce feature **There's That Woman Again**. No production seems to be planned for the immediate future, with the possible exception of the first of the new Lone Wolf pictures which will star Warren William in the title role. The screenplay titled **The Lone Wolf's Daughter** currently is being prepared. . . . The fruitless **Golden Boy** search is over and there is a likelihood that either Tyrone Power or John Garfield will play the part. The latter was a member of the original company. If Warners approve the loan, he would be a logical and excellent choice. Rouben Mamoulian will direct. . . . Preview of **Blondie** won an enthusiastic reception from the press. Most of the critics agree that this is the first instance a comic strip has appeared comical on the screen. Columbia might have the beginning of a profitable series in this one.

GRAND NATIONAL

This department's assumption in the last comment that the bulk of immediate production for this organization would be borne by those units releasing through G-N, rather than by the company itself, proved correct with the start of four pictures—each being turned out by one of the unit companies. Eugene Frenke is filming **Exiled** (Anna Sten), Fine Arts has begun work on **Long Shot** and Coronado Films is rushing through **The Last Barrier** and **Lady Buckaroo**, two all-girl Westerns starring Dorothy Page. . . . Hammons and Berkowitz are still in England on their finance deal, details of which are not expected to be ironed out until late this month. . . . FA's production unit is being revamped to retain only the more economical and more reliable producer-directors. Charles Lamont is already on the staff and others will be added shortly. FA's president, Franklyn Warner, may have spent his business life as a department store executive, but he also appears to know a great deal about film production. Hollywood was inclined to speak lightly of Warner and his organization when it was formed, but previews of the company's first three releases have changed the comments considerably. More independent companies of this type would provide much-needed competition for the Big Eight.

METRO-GOLDWYN-MAYER

This outfit continues to work at top speed with eight pictures currently filming. A new addition to the impressive line-up of big pictures in work is **Honolulu** (Eleanor Powell, Robert Young, Burns and Allen). . . . Lucien Hubbard, who recently wound up his Paramount commitment returns to this lot as a producer. His first assignment will be the

movie-version of the stage success **On Borrowed Time**. . . . George Cukor replaced Richard Thorpe as director of **Wizard of Oz**, the latter relinquishing because of illness. . . . M-G-M showed good sense by calling a halt to negotiations between a rating radio advertising agency and the studio for air rights to the **Judge Hardy** stories. A few weeks of radio and this splendid series probably would have dissipated its popularity. . . . Leslie Fenton, who has done a noteworthy job with his direction of the **Crime Does Not Pay** shorts, has been made a feature director. His first assignment will be on a story originally slated to be a short, but has been rewritten to feature length. Harold Bocquet is another shorts director who was promoted and given a term contract for his work on **Young Dr. Kildaire**. . . . This department once voiced the opinion that Sonja Henie's ice numbers should be filmed in technicolor. That procedure will be followed here in the production of the elaborate Ice Ballet sequence in **Ice Follies**. The sequence should hit a new high in loveliness. . . . Gabriel Pascal, to whom Bernard Shaw entrusted the filming of his play **Pygmalion**, will follow this reportedly excellent picture with another Shaw work, **Devil's Disciple**. Picture will be filmed in the Hollywood studio.

MONOGRAM

With two pictures currently before the cameras and eight scheduled to start before the first of the year, this outfit has started an intensive drive to clean up half its '38-'39 commitments before the beginning of 1939. Those working now are **Little Tenderfoot** (Tex Ritter) and **I Am a Criminal** (John Carroll). . . . Set for the near future are such features as **Tough Kid** (Frankie Darro), **Freckles Comes Home**, **Star Reporter** and **Shore Leave**, which is based on the Cosmopolitan magazine story. . . . Actual consummation of the English production deal reported on these pages some months back may be expected in the very near future. Monogram does considerable business in England, so the entrance of the company into actual production there will go a long way toward cementing the company's British relationship.

PARAMOUNT

After a considerable let down in production activity during the month of October, this company is back in its energetic stride with no less than eight pictures before cameras. Among the more important are **Union Pacific**, **Hotel Imperial** and **Never Say Die**, which reunites Bob Hope and Martha Raye. This active pace will be continued through to the first of the year, at least eight more productions being

(Continued on next page)

Size-Ups

(Continued from page 9)

scheduled for work during the next few weeks. . . . Budget paring is once again a subject for vital consideration by this company's executives. At the time of the widespread production lull last Spring, Paramount was the worst hit by the economy bug. The tightening of the purse strings evolved into a concentration of effort, which resulted in a considerably better Paramount product than its customers had been receiving. However, the feeling exists that further curtailment of expenditures can be judiciously effected, particularly in the A division. The company is most desirous of regaining its prestige in this classification, something that has been partially accomplished by such releases as **If I Were King**, **Sing You Sinners** and **Spawn of the North**. But Paramount executives are of the opinion that costs on pictures of this calibre should be held within reasonable limits to avoid any recurrence of the costly flops which afflicted last season's product. The present appraisal of the company's product has also revealed that the grosses on many of Paramount's program offerings have in many cases exceeded those of the so-called "specials." Some issues ago this department commented on the general excellence of these B features. It is interesting to learn that audience response has been similarly favorable. This may result in a decision by Paramount officials to increase B budgets, allowing these pictures a wider latitude of material, as well as permitting the use of draw players. . . . Despite reports to the contrary, Paramount has tentatively approved a contract with Harry Sherman whereby he will contribute eight Hopalong Cassidy westerns on the '39-'40 program. In our opinion these outdoor pictures are the best on the market. Apparently Paramount is satisfied with the returns—hence the contract renewal. . . . Paramount will release Charles Laughton's British feature, **The Beachcomber**.

REPUBLIC

Only one feature shooting here—**Red River Range** (Three Mesquiteers). Coming up on this company's immediate schedule are **All the Tomorrows** and **Wagons Westward**. Desired names for the latter have not been secured as yet. There is a report to the effect that the studio may use players from the legitimate stage and utilize the salary saving for exploitation. . . . Our belief that James Gleason would return to the Republic fold was substantiated when the comedian signed a new contract calling for his appearance in the contemplated sequels to **The Higgins Family**. Lucille and Russell Gleason also will be included in the pictures.

RKO-RADIO

Production on this lot has been raised to five features with the beginning of **Pacific Liner** (Victor McLaglen) and **The Castles** which co-stars Ginger Rogers and Fred Astaire in a story based on the lives of the internationally famous dancers, Mr. and Mrs. Vernon Castle. This should be Box-office in capital letters, not only because of the marquee value of the stars but because there are few entertainers in show business as well remembered as The Castles. . . . With George Schaefer in as president, operations at this plant are proceeding at minimum cost pending the again delayed release of the company from 77B. There is a growing conviction here that when this is accomplished RKO will immediately revert to unit production, each unit to be financed separately by the banking groups behind the company. Among those mentioned for the new set-up are Capra, Milestone, La Cava, Leo McCarey, Manny Cohen and B. P. Schulberg.

20th CENTURY-FOX

Production is slightly lower than usual here with five features currently filming, the only new addition to the line-up being **Charlie Chan in Honolulu**. This letup may be traced to the fact that with the completion of **Tail Spin**, Zanuck will have cleaned up his schedule of releases up to February of next year. The Wurtzel unit will begin heavy activity shortly to complete its commitments for the second half of the '38-'39 program. . . . Despite generally favorable reviews in **Suez**, French Annabella has left this lot due to casting difficulties. . . . The picturization of Louis Bromfield's novel **The Rains Came** may find Marlene Dietrich and Ronald Colman in top spots. This is skedded to be one of the biggest productions on the 20th Century schedule. . . . Edward Ebele, former production manager, is being groomed for a producer berth. . . . Economy drive is also evident on this lot. William Koenig, studio manager, is reaching into the technical department to cut expenses by eliminating unnecessary members of camera crews etc.

UNITED ARTISTS

Duke of West Point (Small) is the only feature shooting here and is rapidly approaching completion. . . . Next to start will probably be **Wuthering Heights** (Goldwyn). . . . Script difficulties are holding up **It's Spring Again**, first of the Hal Roach comedies co-starring Oliver Hardy and Harry Langdon. . . . This company is running far behind last year's pace and the product is far lower in quality.

UNIVERSAL

With six pictures in production, is rapidly accomplishing its aim of cleaning up commitments in the B division before starting work on the several top features due by the first of the year. . . . Rebuilding of the sound stages and other studio buildings is going ahead at a fast rate. . . . Eastern reports that Danielle Darrieux had washed up her Universal deal were denied by coast executives who maintained that Miss Darrieux was ill necessitating a postponement of her next picture until 1939. News stories say that the pert French miss will undergo a serious operation in Paris shortly. It may be many months before she returns.

WARNERS

Four new pictures have started here, the most important being **Oklahoma Kid** (James Cagney) and **Always Leave Them Laughing** (Dick Powell). . . . **Juarez** will start production in the middle of this month. Regarding that picture, it is interesting to note that a recently produced play **Juarez and Maxmillian** was purchased by WB ostensibly with the idea of incorporating some of its material into the screenplay. It is more likely that it was bought to prevent another company from turning out a similar story before WB gets its expensive enterprise screened. The same thing occurred with an independent picture based on the same exciting chapter in Mexican history. Lack of funds caused a halt in the very middle of production. Reports have it that the footage was bought by WB for its nuisance value. . . . Warners is leading the Lincoln race with its technicolor short **Lincoln in the White House**. . . . This outfit has shelved its Tammany Hall story, probably because the Hines trial did not come off as the expected final defeat of this fabulous political organization.

Hollywood Editorial

By DAVID J. HANNA

VAUDEVILLE LIVES AGAIN!

Our Hollywood spotlight turns this week from the film industry and its personalities, to shine its brightest gleam on that fabulous and all-but-forgotten entertainment of another era, Vaudeville. The proscenium arch of the variety stage may have long since dwindled to a tube, but in the inspired and devoted hands of some enterprising and imaginative members of the Government's Federal Theatre Project, it rose once again to its old majestic heights with the unfoldment of a new show called TWO A DAY, a Cavalcade of Vaudeville.

Vaudeville lived again! Literally so—with its headliners, accurate reproductions of great theatres, dynamic impresarios and enthusiastic audiences—its lustre undiminished by time—its acts surer than ever before. It seemed impossible in this age of movies, swing music, jitterbug contests and ice shows. Frankly, Hollywood's complacency was disturbed.

TWO A DAY traces the history of American Vaudeville from the time of Tony Pastor's in 1890, recreating a bill composed of The Three Hammerschlocks, "Marvels of grace and perfection;" Miss Lotte Gilson, "America's greatest singer of illustrated songs;" Mahoney and White, "presenting refined steps including the famous sand dance;" George and Paul Hickman in "a dramatic sketch" and Joe Brooks, "the International Juggling Marvel." On to Miner's Bowery Theatre of 1897 for Amateur Night. Then, to Hammerstein's Music Hall, where the gracious Willa Holt Wakefield introduced the

immortal "Stay in Your Own Back Yard," where Anna Chandler sang "Three Fans" and the Cherry Sisters measured their success by the ripeness of the tomatoes thrown upon the stage. Weber and Fields are shown in their famed Music Hall. Nora Bayes in the 1907 Ziegfeld Follies. Eddie Foy is seen quieting the audience during the tragic Iroquois Theatre fire. Elsie Janis entertains the doughboys with "Over There."

Down through the years to the hey day of the Palace, where Moran and Mack, Sophie Tucker, Joe Frisco, Ethel Davis and Alice Hamilton are headline attractions. The show concludes by recording the decline of vaudeville due to the advent of talking pictures, radio and the prospect of television.

There can be no doubt that the carefully compiled material in TWO A DAY will attract film companies. What with the success of ALEXANDER'S RAGTIME BAND and such contemplated productions as the history of motion pictures, MGM's minstrel yarn GENTLEMEN BE SEATED and the desire of the same company to film the life of George M. Cohan, a Cavalcade of Vaudeville fits very neatly into the present commendable trend to screen the dramatic behind-the-scenes stories of show business.

We can only hope that when Hollywood produces these subjects they will be approached with the reverence and sense of showmanship which characterizes TWO A DAY. By all odds it is one of the theatrical events of the decade.

NEWSLESS NEWSREELS

Not the least significant event connected with the recent European crisis was the expert manner in which the American broadcasting companies accurately and effectively reported the fast changing news of the European scene. It was a pure case of scooping the newspapers. However chagrined the papers may have been at this usurpation of their journalistic leadership, it is to their credit that they have taken steps to prevent a recurrence of such a situation by installing their own short wave sets in order to receive more complete and detailed first hand news from foreign countries than permissible under the system of wired news.

On the other hand, the newsreel coverage of the European situation was anything but brilliant. A situation that had the whole world on pin edge was dismissed with a few perfunctory remarks and stock shots—and apparently no one worried about it except the audiences, who felt the newsreels were falling down on their job.

One does not expect newsreels to compete with high speed radio and newspaper reporting, but it does seem reasonable to expect the newsreels to offer something better in general news reporting than they have been doing in recent years. Such clips as the Panay pictures, the burning of the Hindenberg and the Spanish and Oriental war coverage are praiseworthy, but such news events happen too infrequently to compensate for the dullness of the average newsreel in between such incidents.

The two best newsreel jobs are being done by Universal and 20th Century-Fox. The former seldom resorts to padding and strives to give its audiences the most complete coverage possible. Movietone News, on the other hand, is the most "entertaining" and best photographed of the reels. Of the two, it is our opinion that Universal is more adequately doing its job. A good NEWSreel should cover topical events and leave amusement to the balance of the show.

PRODUCTION RECORD

In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.

All new product is on 1938-39 programs, unless otherwise noted.

COLUMBIA

Sold 1938-39 Features (41) Completed (8) In Production (1)
Westerns (22) Completed (4) In Production (0)
Serials (4) Completed (2) In Production (0)

All products on '37-'38 program released

WRECKAGE (Completed)

Shooting started—October 19

Action

Cast: Jack Holt, Dolores Costello, Addison Richards, Joe Graham, Donald Briggs, Pert Kelton, Holmes Herbert, Carol Wayne, Dorothy Grainger, Maxine Leslie, Emerson Tracey, Jack Rice, Harry Harvey, Helen Milliard, Dorothy Hass, Harry Hayden, Forrest Taylor, Clyde Dilson, Donald Kerr, Jack Mack, Ed Gargan, Harry Burns, Paul Everton, Ben Weldon, Dan Webb, Orville Caldwell, Lee Phelps, Donald Haines, Doris Rankin, Tommy Bupp

Directed by Lewis D. Collins Produced by Larry Darmour

Story: Jack Holt is the owner of a cosmetic firm. It is ruined when the death of a noted opera singer begins a whispering campaign against the Holt products to the effect that she died of poison in the Holt cosmetics. In retaliation Holt changes his name, organizes another cosmetic line and by the same whispering method bankrupts the rival concern. This is owned by Dolores Costello. She discovers what has happened when she returns from Europe, but her managers neglect to disclose their own part in ruining Holt. To get evidence against Holt, Miss Costello becomes a "paid whisperer" and is subsequently given a position inside his offices where she gets the information she sought. Holt has extended his whispering activities to other businesses. Costello who now loves him, begs him to stop. He attempts to retract damage he has done against a milk concern, but it is too late. He is sent to prison. There his whispering abilities prevent a prison break for which he is pardoned, and is permitted to go back to his business and Miss Costello.

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
There's That Woman Again	10 8		
RECENTLY COMPLETED			
Adventures in Sahara (Orig. Revolt in Sahara)	9 24	8 22 Phantom Gold	6 18
Blondie	9 24	7 15 Pioneer Trail (Orig. Valley of Violence)	4 23
10/5 Crime Takes a Holiday	4 9	7 21 Reformatory (Orig. Orphans of the Law)	5 14
10/12 Flight to Fame (Orig. Wings of Doom)	7 12	Rio Grande (Orig. North of Texas)	9 10
9/30 Girl's School	7 16	7/28 South of Arizona (Orig. Singing Guns)	5 14
8/15 Gladiator, The	6 4	Spider, The (serial)	9 10
6/27 Highway Patrol (Orig. State Patrol)	4 9	Stage Coach Days	3 25
10/19 Homicide Bureau	8 13	9 22 Stranger From Arizona (Orig. Phantom Trail)	7 16-30
8/25 I Am the Law (Orig. Outside the Law)	6 4	Thundering West, The	
11/2 In Early Arizona International Spy (Orig. Spy Ring)	10 22	6/30 West of Cheyenne (Orig. Trail of the Tumbleweed)	10 22
8 29 Lady Objects, The	7 2	10 2 West of Santa Fe	8 13
5 12 Law of the Plains	2 25	Wild Bill Hickok (serial)	6 4
10/24 Law of the Texan (Orig. South of the Rio Grande)	9 10	9 29 You Can't Take It With You	5 14
Life is Cheap	10 22		

STORY BUYS

"Call Me Muggsy," original by Mark Kelly.

CONTRACTS

Howard Hawks to producer-director deal.

Jacqueline Wells to term contract for three pictures yearly.

Player William Hart to term deal.

CASTING

Henry Fonda engaged for "Let Us Live."

GRAND NATIONAL

Sold 1938-39 Features (26) Completed (3) In Production (2)
Westerns (24) Completed (3) In Production (1)

THE LAST BARRIER

Shooting started—October 24

Western

Cast: Dorothy Page, David O'Brien, Vince Barnett, Ethan Allen, Leonard Trainer, Edward Gordon, Stanley Price, Warner Richmond, Merrill McCormick, Lloyd Ingraham, Ed Piel

Directed by Samuel L. Diege

Executive producer George Hirliman

Associate producer Donald K. Lieberman

Story: Stanley Price is a crooked land owner who attempts to secure his fellow citizens' land by blocking their water supply. Page leads the people to court, but the intimidation of witnesses loses the proceedings. With the help of David O'Brien, who is made foreman of her ranch, she is successful through different means.

LONG SHOT

Shooting started—October 20

Drama

Cast: Gordon Jones, Marsha Hunt, C. Henry Gordon, George Meeker, Harry Davenport, George E. Stone, Dorothy Fay, Frank Darien, Tom Kennedy, Earl Hodgins, Emerson Treacy, Gay Seabrook, Lee Phelps, Ben Burt

Directed and produced by Charles Lamont

Story: When Gordon Jones, a stable owner, is hurt, he goes to Arizona, and leaves his stable in the care of Harry Davenport, a veteran racing man. Ill luck inspired by gambler C. Henry Gordon pursues him so Davenport arranges a phoney death. Before doing so, however, he arranges for one special horse to be discovered by Jones on the prairies. The trick works—Jones trains the animal. Finally they come to a big handicap at Santa Anita. C. Henry Gordon's henchmen attempt to injure the animal, but it is thwarted by jockey George E. Stone. The horse wins, Davenport reappears and Jones captures the affections of Marsha Hunt, his daughter.

EXILE

Shooting started—October 28

Drama

Cast: Anna Sten, Alan Marshall, Addison Richards, Byron Foulger, Jerome Cowan, Walter Catlett, Jed Prouty, Leonid Kinsky, Feodor Chaliapin, Jr., Stanley Fields, Don Brodie, Etienne Girardot, Spencer Charters, Henry Roquemore, Irving Pichel

Directed by Otis Garret

Produced by Eugene Frenke

Story: Anna Sten is the assistant to Jed Prouty, a scientist who has discovered a weed killing formula coveted by certain foreign powers. They approach Sten about securing it for them. She is about to become an American citizen and refuses. On the day she is applying for her citizenship papers, the formula is stolen and she is accused. No one believes her innocence, hence she is deported. Complications ensue when she is kidnapped from the prison train by the spies and forced into a marriage with Alan Marshall, a newspaper reporter, who, unknown to her captors, is trying to help her. This he succeeds in doing and the two decide to make their marriage a permanent one.

RECENTLY COMPLETED			
Release Date	Details in Issue	Release Date	Details in Issue
Cipher Bureau	8 26	Sunset Strip Case	
Frontier Scout	8 13	(Orig. Murder on Sunset Boulevard)	8 13
Renfrew No. 3		Shadows Over Shanghai	7 30
Ride 'Em Cowgirl	9 10		

METRO-GOLDWYN-MAYER

Sold 1938-39 Features (44-52) Completed (12) In Production (8)
Last release on '37-'38 program—"Marie Antoinette"

STAND UP AND FIGHT

Other details—issue October 22

Story: This takes place in the pre-Civil War period and cast Robert Taylor as a Southern aristocrat who loses his money and is forced into work. His work leads him to the trail of a slave trader who poses as an abolitionist. Taylor exposes his activities and wins the love of Florence Rice.

HONOLULU

Shooting started—October 24

Musical

Cast: Robert Young, Eleanor Powell, George Burns, Gracie Allen, Rita Hayworth, Eddie Anderson, Jo Ann Sayers, Willie Fung

Directed by Eddie Buzzell

Produced by Jack Cummings

Story: Robert Young is a famous movie star unable to get away and take a vacation because he is constantly harassed by crowds who recognize him. When he meets his exact double, a man named Smith, he persuades him to go off on a personal appearance tour, while he takes a trip to Honolulu posing as Smith. Having taken the name, he also inherits Smith's troubles, which threaten the culmination of his romance with Eleanor Powell, a night club dancer he has met on the ship. Eventually all these complications are successfully ironed out.

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
Christmas Carol, A	10/22	New York Cinderella	10/22
Ice Follies	10/22	Stand Up and Fight	10/22-11/5
Idiot's Delight	10/22	Wizard of Oz	10/22
Katherine the Last	10/22		

RECENTLY COMPLETED

8/19 Blockheads (Orig. Meet the Missus)	6/18	8/12 Rich Man, Poor Girl (Orig. It's Now or Never)	7/2
9/2 Boystown	6/18	11/25 Shining Hour, The	8/27
7/29 Chaser, The	6/18	7/15 Shopworn Angel	4/9
8/5 Crowd Roars, The (Orig. Give and Take)	5/14	8/9 Stablemates	7/16
12/9 Dramatic School	9/24	10/28 Sweethearts	7/2
7/8 Fast Company	6/4	10/14 Three Loves Has Nancy	7/16
Great Waltz, The	5/21	10/26 Too Hot To Handle	5/14
Listen Darling	7/16	6/10 Toy Wife, The	3/26
7/22 Love Finds Andy Hardy	6/4	10/13 Vacation From Love	8/13
6/17 Lord Jeff	3/26	6/24 Woman Against Woman (Orig. Enemy Territory)	4/23
8/26 Marie Antoinette	1/15	Young Dr. Kildaire	9/24
12/2 Out West with the Hardys	10/8		

STORY BUYS

"Carving Cutlets," original by Thornton Sargent.

"Madame Pompadour," operetta.

CONTRACTS

Director Henry Bocquet to term deal.

CASTING

Fritz Feld, Skeets Gallagher, Edward Arnold, Pat Paterson to "Idiot's Delight."

Fay Bainter lead in "Unvanquished."

James Stewart to star in "Hot Piano."

Mickey Rooney to "Huckleberry Finn."

Charles Grapewin and Lionel Stander to "Ice Follies."

Dennis O'Keefe, Cecelia Parker, Harry Carey in "Skids."

Greer Carson femme lead opposite Robert Donat to British-made "Goodbye Mr. Chips."

MONOGRAM

Sold 1938-39 Features (26) Completed (6) In Production (1)
Westerns (16) Completed (4) In Production (1)
All pictures on 1937-38 program delivered

LITTLE TENDERFOOT

Shooting started—October 19

Western

Cast: Tex Ritter, Horace Murphy, Mary Ruth, Snub Pollard
Directed by Al Herman Produced by Edward Finney

Story: Tex Ritter is one of a gang of crooks who is to be killed by his fellow criminals. A mix-up with some one who identically resembles him causes the other fellow to be murdered instead. Ritter takes his place and becomes a respectable citizen. He runs for mayor of the town, but, just as he is about to be elected, his crook associates bob up. Ritter outwits them and is able to continue his proper place in society.

I AM A CRIMINAL

Shooting started—October 27

Drama

Cast: John Carroll, Mary Kornman, Kay Linaker, Craig Reynolds, Martin Spellman

Directed by William Nigh

Produced by E. B. Derr

Story: John Carroll plays a notorious gangster who hires a press agent to get the sympathy of the American public in order to squash an indictment against himself. He adopts a newsboy, Martin Spellman, as part of the gag. The youngster reforms him and he surrenders to the police and serves his term with the realization that he will be happier when he is freed.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/2 Barefoot Boy	6/18	6/22 Romance of the Limberlost	5/14
11/16 Gang Bullets	10/22	9/14 Starlight Over Texas	7/30
11/2 Gangster's Boy	9/24	8/24 Under the Big Top (Orig. Circus Comes to Town)	7/16
11/9 Gun Packer	10/8	9/21 Wanted By the Police	8/13
7/6 Man's Country	6/4	10/12 Where the Buffalo Roam	9/10
6/8 Marines Are Here, The	4/23		
9/14 Mexicali Kid	8/13		
10/5 Mr. Wong, Detective	9/10		

CONTRACTS

Boris Karloff optioned for 4 more "Mr. Wongs."

Howard Bretherton to two picture directorial deal.

CASTING

Judith Allen to lead in "Skipper McCoy."

Tex Ritter to "Sundown on the Prairie."

Anne Nagel lead in "Navy Girl."

Jack Randall to "Wild Horse Trail."

PARAMOUNT

Sold 1938-39 Features (52) Completed (23) In Production (6)
Westerns (6) Completed (5) In Production (1)
All pictures on 1937-38 program delivered

NEVER SAY DIE

Shooting started—October 23

Comedy

Cast: Martha Raye, Bob Hope, Ernest Cossart, Paul Harvey,
Alan Mowbray, Andy Devine

Directed by Elliott Nugent

Produced by Paul Jones

Story: This is based on a play which recounts the difficulties of a hypochondriac, played by Bob Hope, who, in the belief that he has only three months to live, marries Martha Raye and then finds out he is not going to die after all.

PARENTS ON PROBATION

Shooting started—October 24

Domestic comedy

Cast: Charles Ruggles, Mary Boland, Joyce Mathews, Donald
O'Connor, Billy Lee, Andrew Tombes, William Gargan

Directed by George Archainbaud Produced by Wm. Wright

Story: This reunites the Ruggles-Boland team. It tells of the problems of a middle aged married couple harassed by debts, who adopt two children.

HOTEL IMPERIAL

Shooting started—October 29

Drama

Cast: Ray Milland, Isa Miranda, Rudolph Forster, Curt Bois,
Reginald Owen, Gene Lockhart, Michael Werboff, Betty
Compson, Don Cossak Russian Male Chorus

Directed by Robert Florey

Produced by General Office

Story: When Isa Miranda's sister is attacked by a man and subsequently commits suicide, Isa takes her place at the Hotel Imperial determined to track down the person responsible for the outrage. She meets and falls in love with Ray Milland, although circumstantial evidence leads her to believe he is the man she is seeking. Subsequent developments disclose the truth.

ARIZONA BRACELETS

Shooting started—October 26

Hopalong Cassidy Western

Cast: William Boyd, Russell Hayden, Georg Hayes, Charlotte
Wynters, Russell Hopton, Sunny Bupp, Kack Rockwell,
Roy Arcroft, John Merton

Directed by John Merton

Produced by Harry Sherman

Story: (Unavailable; see next issue.)

UNION PACIFIC

Shooting started—October 29

Drama

Cast: Barbara Stanwyck, Joel McCrea, Akim Tamiroff, J. Carrol
Naish, Robert Preston, Lynne Overman, William Haade,
Anthony Quinn

Directed and produced by Cecil B. DeMille

Story: This records the beginning and development of the Union Pacific Railroad, interwoven with the love story of Barbara Stanwyck and Joel McCrea.

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
Cafe Society	10/22	Person in Hiding	10/22
RECENTLY COMPLETED			
9/23 Ambush	10/8	10/30 Men With Wings	5/14
Arkansas Traveler	7/16	10/28 Mysterious Rider, The	7/2
11/25 Arrest Bulldog Drummond (Orig. Scotland Yard vs. Bulldog Drummond)	8/27	1/12 Paris Honeymoon	6/4
12/30 Artists and Models Abroad	5/21	7/8 Pride of the West (Orig. Beneath Western Stars)	5/14
7/24 Bar 20 Justice	12/18	6/17 Prison Farm	2/26
7/2 Booloo	6/18	7/29 Professor Beware	12/4
8/19 Bulldog Drummond in Africa	6/4	9/17 Riders of the Range	10/8
9/30 Campus Confessions	7/16	9/2 Sons of the Legion	7/16
1/20 Disbarred	8/27	9/2 Sing You Sinners	4/9
8/5 Frontiersmen, The	8/27-9/10	8/26 Spawn of the North	3/26
10/14 Give Me a Sailor	4/23	Say It In French	8/27
11/4 If I Were King	5/21	St. Louis Blues	8/13
9/9 In Old Mexico (Orig. Return of the Fox)	5/21	12/9 Sunset Trail (Orig. Silver Trail Patrol)	7/30
10/21 King of Alcatraz	7/30	8/12 Texans, The	2/36-3/26
1/6 King of Chinatown	9/24	11/18 Thanks for the Memory	8/13
10/28 Last Ride, The (Orig. Escape from Yesterday)	7/30	Tom Sawyer, Detective	9/24
Little Orphan Annie	10/8	7/1 Tropic Holiday	2/26
		10/7 Touchdown, Army	7/2
		6/3 You and Me	1/29
		1/27 Zaza	7/2

(Continued from preceding page)

STORY BUYS

"Invasion," by William Cox.

"Moon Over Burma" unpublished novel by Wilson Collison.

CONTRACTS

Player William Henry to term contract.

CASTING

Janet Waldo replaces Mary Carlisle in "Person in Hiding."

Betty Grable and William Henry to co-feature in "Campus Dormitory."

Mary Astor to featured spot in "Midnight."

REPUBLIC

Sold 1938-39 Features (31) Completed (5) In Production (0)
 Westerns (24) Completed (8) In Production (1)
 Serials (4) Completed (4) In Production (0)
 Last release on '37-'38 program—"Rhythm of the Saddle"

RED RIVER RANGE

Shooting started—October 27

Three Mesquiteers Western

Cast: John Wayne, Ray Corrigan, Max Terhune, Polly Moran, Lorna Gray, Perry Ivins, Burr Caruth, Stanley Blyston

Directed by George Sherman Produced by William Berke

Story: This recounts the adventures of the Three Mesquiteers when they are appointed by the Governor as special agents to fight the rustlers terrorizing the Red River Range.

BLOOM ON THE SAGE (Completed)

Shooting started—October 15

Western

Cast: GENE AUTRY, Smiley Burnette, Jean Rouverol, Harry Holman, Joe Frisco, Esther Muir, Bentley Hewlett, George Welcott, Edward Rocquelle, Margaret Armstrong, Jack Perrin, Kermit Maynard, Frankie Marvis

Directed by Ralph Staub Produced by Harry Grey

Story: Foreign mining experts have discovered helium on a ranch owned by Harry Holman. Gene Autry and his aides are instrumental in protecting his rights to the property in order to sell it to the government at a fair figure.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/15	A Dangerous Adventure 6/18	8/29	Higgins Family 7/16
7/15	Army Girl 5/14		(Orig. Everything Happens To Us) 9/24
11/8	Bengal Lancer Patrol 9/24	10/29	I Stand Accused 1/15
9/4	Billy, the Kid, Returns 8/13	6/13	Ladies in Distress 10/22
8/8	Come On, Leathernecks 7/2		(Orig. First Prize) 8/13
	Dick Tracy Returns (serial) 6/18	9/20	Orphans of the Street 7/30
9/29	Down in Arkansaw 8/27	8/28	Pals of the Saddle 9/10
8/15	Durango Valley Raiders 4/23	9/25	Prairie Moon 5/14
8/15	Fighting Devil Dogs (serial) 3/26	6/15	Riders of the Black Hills 10/8
	Hawk of the Wilderness (serial) 9/24	11/19	Sante Fe Stampede 10/22
8/1	Heroes of the Hills (Orig. Western Justice) 6/18	8/22	Tenth Avenue Kid 7/16
		11/19	Texas Rangers 10/22

CONTRACTS

Player Charles Hoag to term deal.

CASTING

Roy Rogers to "Shine On Harvest Moon."

Col. Roscoe Turner to "Flight at Midnight."

Robert Livingston, June Travis leads in "Federal Man Hunt."

RKO-RADIO

Sold 1938-39 Features (54) Completed (10) In Production (5)
 Westerns (56) Completed (2) In Production (1)

To be delivered on '37-'38 program—

1 Astaire-Rogers musical; 1 Bobby Breen picture

Note: A policy recently adopted by this studio prohibits the releasing of synopsis information before pictures are completed. Such data will be available to FB's production record a few weeks prior to release.

TRAILER ROMANCE (Completed)

Other details—issue October 8

Story: Lucille Ball, by the terms of her father's will, must marry an American in order to inherit his vast fortune. She wishes to marry a fortune hunting

Count, Lee Bowman. To accomplish this she visits various WPA projects, finally discovering James Ellison. She hires him to marry her which he does for \$793, the amount necessary to buy a trailer. Many complications ensue, but eventually Lucille realizes she is very much in love with Ellison and not with the phoney Bowman.

THE PURE IN MIND (In Production)

Other details—issue October 22 under title

SAINTS WITHOUT WINGS

Story: Feeling he is a burden on his mother and brothers, Roger Daniel runs away from his slum home in a factory city. In the country he encounters a tough gang of road kids headed by James McCallion. They are caught stealing and taken to jail. At their trial a stranger, Charles Lane, rises and offers to give the boys jobs at his turpentine camp rather than see them go to jail. Here the boys are virtually slaves, hosed by armed guards and given credit at such extravagant prices that they are all hopelessly in debt and cannot leave. When Daniel, who has spurned the offer of work, is released from jail under bond to Lane, the boys plot to fight their way out. Anne Shirley prevents much of the trouble precipitated by this, but succeeds in bringing the condition to the attention of the authorities, who send the boys to the state farm where they can learn a trade and have the chance to become honest men.

LAWLESS VALLEY (Completed)

Other details—issue October 8

Story: Paroled from the Arizona penitentiary on a framed stage robbery charge of which he is innocent, George O'Brien heads back to his home town where he proves his innocence, and also reveals to the local authorities that his father had not committed suicide but was murdered.

LOVE AFFAIR (In Production)

Other details—issue October 8

Story: Aboard a liner enroute to New York, Charles Boyer, a famous breaker of hearts, and Irene Dunne, a lady of leisure, meet and fall in love. He is on his way to marry a fabulously wealthy heiress, she to meet her broker-admirer, Lee Bowman. They struggle against fate but before they leave the ship they decide it is useless. Both decide to give up their luxurious prospects and go to work. They plan to meet six months later at an appointed place. Irene takes up her singing, Boyer his painting. Both are mildly successful and on the day of the meeting, both are radiant. Enroute Dunne is struck by an automobile and taken to a hospital. She lives, but only expensive surgery can make her walk again. Boyer is hitler—sinks to the gutter until he becomes aware of the reason Irene broke her word. He is instrumental in getting her the necessary operation by painting a magnificent picture which sells at a very high figure. She recovers and both plan their wedding day.

THE GREAT MAN VOTES (In Production)

Other details—issue October 22

Story: Noted as a brilliant historian, John Barrymore was spurred on to fame by his wife but lost all his ambition when she died. When the story opens Barrymore, an addict to the bottle, earns a precarious living as a night watchman. His two youngsters Peter Holden and Virginia Weidler admire their father's dazzling rhetoric but deplore the fact that he isn't as famous as the fathers of the other children with whom they go to school. Barrymore does become famous, however, when it is revealed that he is the only voter in a precinct which has set the pace for the rest of the city since 1890. Donald MacBride, the ward leader, who has had difficulties with Barrymore, is forced to secure his vote. This he does by promising him the job of superintendent of schools. With newsreels filming, camera hulks popping and surrounded by dignitaries, Barrymore casts his vote on election day—is made school superintendent—and, as he is driven away from the polls, rather wishes he had voted the requested ticket.

PACIFIC LINER

Shooting started—October 18

Drama

Cast: Victor McLaglen, Chester Morris, Barry Fitzgerald, Paul Guilfoyle, Allan Lane, John Wray, Cy Kendall, Emory Parnell, Aida Kuznetzoff

Directed by Lew Landers

Produced by Bob Sisk

Story: Victor McLaglen is a chief engineer aboard a ship. Morris a doctor. This concerns their rivalry over the affections of a nurse, Wendy Barrie, against the background of their mutual efforts to hold in tow a vicious cholera epidemic, which has broken out among the members of the crew.

THE CASTLES

Shooting started—October 29

Musical

Cast: Fred Astaire, Ginger Rogers, Edna May Oliver, Walter Brennan, Lew Fields, Jack Carson, Esther Muir, Janet Beecher, Donald MacBride

Directed by Henry Potter

Produced by George Haight

Story: This records the life and careers of the famous dance team, Mr. and Mrs. Vernon Castle.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
10/14	A Man To Remember 8/13-27		Lawless Valley 10/8-11/5
	Annabel Takes a Tour 8/27-9/24	11/5	Law West of Tomhstone 10/8
9/9	Affairs of Annabel 6/18-7/2	10/21	Mad Miss Manton, The 7/16
5/20	Blind Alibi 4/26	7/29	Mother Carey's Chickens 5/14-7/2
6/17	Blonde Cheat 4/9		
6/24	Border G-Man 5/14-7/30	10/7	Mr. Doodle Kicks Off 7/30
8/26	Breaking the Ice 6/4-7/2		O'Brien No. 4 7/30
9/2	Carefree 5/14-7/2	6/3	Saint in New York, The 3/12
9/23	Fugitives for a Night 7/30	7/22	Sky Giant 5/14-6/18
4/22	Go Chase Yourself 2/26	10/28	Tarnished Angel (Orig. Miracle Racket) 9/10-24
5/13	Gun Law 6/18-7/2		
	Gunga Din 7/2-30	4/8	This Marriage Business 3/12
7/1	Having Wonderful Time 10/9		Trailer Romance 10/8

STORY BUYS

"Knight of Ghost Town," original by Charles Francis Royal.
 "Wildcat Bus," original by Owen Francis
 "What's a Fixer For," by H. C. Potter.

CONTRACTS

Richard Clarke to stock contract.

CASTING

Donald Woods to "Beauty for the Asking."
 Leon Belasco to "Beauty for the Asking."
 Ginger Rogers scheduled for "Little Mother."
 Penny Singleton, Paul Kelly, Robert Armstrong, John Arledge,
 Joyce Compton, Donald MacBride to "The Flying Irishman."

20th CENTURY-FOX

Sold 1938-39 Features (44-56) Completed (30) In Production (3)
 All pictures on 1937-38 program delivered

CHARLIE CHAN IN HONOLULU

Shooting started—October 29

Mystery

Cast: Sidney Toler, Phyllis Brooks, Richard Lane, Sen Yew Cheung

Directed by H. Bruce Humberstone Produced by Sol Wurtzel

Story: This is the first of the new Charlie Chan series, with Sidney Toler in the title role. It recounts the sleuthing of the Oriental detective on a case in Honolulu.

Release Date	IN PRODUCTION		Release Date	RECENTLY COMPLETED	
	Details in Issue	10/22		Details in Issue	10/8-22
	Little Princess, The			Mr. Moto's Last Warning	
7/1	Always Goodbye	4/23	10/7	(Orig. Mr. Moto in Egypt)	6/18
11/4	Always in Trouble	6/18		Mr. Moto Takes a Vacation	10/9
	Arizona Wildcat	9/10		My Lucky Star	5/14
	Down on the Farm	8/27		One Wild Night	3/26
	Everybody's Baby	10/8		Panamint's Bad Man	5/14-21
12/9	(Orig. Bundle of Joy)	7/16	7/8	Passport Husband	5/14
8/5	Five of a Kind	7/16		Road Demon	
	Gateway	5/21		(See Sport Series No. 2)	7/2
11/25	(Orig. Ellis Island)	7/16	9/9	Safety in Numbers	7/2
	Girl From Brooklyn	7/2		Samson and the Ladies	9/24
	(Orig. By the Dawn's Early Light)	4/23		Sharpshooters	
9/16	Hold That Co-Ed	8/27	8/21	(See Daredevils No. 1)	7/30
7/22	I'll Give a Million	8/27	10/14	Speed to Burn	3/26
	Inside Story	8/27	9/30	Straight, Place and Show	6/4
	(Orig. A Very Practical Joke)	8/27		Submarine Patrol	7/16
12/3	Jesse James	10/28		(Orig. Wooden Anchors)	5/14
11/11	Just Around the Corner	1/13		Suez	10/8
	(Orig. Lucky Penny)	9/10	1/27	Tailspin	10/8
12/30	Kentucky	5/21		Three Musketeers, The	9/24
9/23	Meridian 7-1212	6/4	12/16	Up the River	7/16
10/7	Meet the Girls			While New York Sleeps	

CONTRACTS

Writers Leonard Hoffman and Harold Tarshis termed.

Actress Nancy Kelly to new pact.

Mary McKay to stock contract.

Player Gordon Oliver termed.

Sen Yew Cheung to play Charlie Chan, Jr. in series.

CASTING

Ritz Brothers to "The Gorilla."

Reginald Denny replaces Joseph Schildkraut in "Everybody's Baby."

Basil Rathbone, Nigel Bruce, Richard Greene, Anita Louise to "Hound of the Baskervilles."

Spencer Tracy borrowed from M-G-M for "Stanley and Livingston."

Lynn Bari to femme lead in Daredevil series.

UNITED ARTISTS

GOLDWYN: Sold for 1938-39 (5) Completed (1) In Production (0)
 SELZNICK: Sold for 1938-39 (2) Completed (1) In Production (0)
 WANGER: Sold for 1938-39 (5) Completed (2) In Production (0)
 KORDA: Sold for 1938-39 (5) Completed (0) In Production (0)
 SMALL: Sold for 1938-39 (5) Completed (0) In Production (1)
 ROACH: Sold for 1938-39 (8) Completed (2) In Production (0)

Release Date	IN PRODUCTION		Release Date	RECENTLY COMPLETED	
	Details in Issue	10/8		Details in Issue	10/8
	Duke of West Point			Eagle Scout, The (serial)	10/8
	(Small)			Little Tough Guys in Society	10/8

RECENTLY COMPLETED

7/22	Algiers	4/9	Topper Takes a Trip	9/24
	(Wanger)		(Roach)	
11/1	Cowboy and the Lady, The	7/2	Trade Winds	8/27
	(Goldwyn)		(Wanger)	
	Made for Each Other	9/10	Young in Heart, The	5/14
	(Selznick)		(Selznick)	
10/14	There Goes My Heart	6/18		
	(Roach)			

UNIVERSAL

Sold 1938-39 Features (40) Completed (10) In Production (4)
 Westerns (10) Completed (1) In Production (1)
 Serials (4) Completed (2) In Production (1)
 Last release on '37-'38 program—"That Certain Age"

GHOST TOWN RIDERS (Completed)

Shooting started—October 19

Western

Cast: BOB BAKER, Hank Worden, Fay Shannon, George Cleveland, Forrest Taylor, Glenn Strange, Jack Kirk, Martin Turner

Directed by George Waggoner

Produced by Trem Carr

Story: Recounts the adventures that befell Bob Baker when he comes upon a Ghost Town, which is subsequently revealed to house an obscure but valuable gold mine.

PIRATES OF THE SKIES

Shooting started—October 20

Action

Cast: Kent Taylor, Rochelle Hudson, Lucien Littlefield, Ray Walker, Stanley Andrews, Marion Martin, Guy Usher, Frank Puglia, Henry Brandon, Ed Chandler, John Harmon, Horace McMahon

Directed by Joe McDonough

Produced by Barney Sarecky

Story: Kent Taylor, a former dare devil transport flier, becomes a recruit in the State Air Force. He is instrumental in cleaning out a gang of thieves, who have been operating successfully on information tips coming from the pilots. In so doing he wins back the love of Rochelle Hudson, his estranged wife.

THE DEAD DON'T CARE

Shooting started—October 11

Mystery

Cast: Preston Foster, Frank Jenks, Frances Robinson, Raymond Parker, Joyce Compton, Kay Linaker, E. E. Clive, Albert Dekker, Orville Caldwell, Clem Willenchick, Robert Page, Roland Drew

Directed by Al Rogell

Produced by Irving Starr

Story: When Raymond Parker receives mysterious threat notes, he hires Preston Foster and his assistant, Frank Jenks, to work on the case. Their discoveries result in the disclosure that Parker himself is the mystery man, and had been sending the notes to himself in order to secure money from an estate to pay off certain gambling debts.

THE SINGIN' SHERIFF

Shooting started—October 29

Western

Cast: BOB BAKER, Marjorie Bell, Carleton Young, Jack Kirk, Glenn Strange, Forest Taylor, Frank Ellis

Directed by George Waggoner

Produced by Trem Carr

Story (Unavailable: see next issue.)

SWING, SISTER, SWING

Shooting started—October 29

Musical

Cast: Ken Murray, Eddie Quillan, Johnny Downs, Kathryn Kane, Ernest Truex, Ted Weems and his orchestra, Edna Sedgewick

Directed by Joseph Santley

Produced by Burt Kelly

Story: Ken Murray is a high powered Broadway press agent vacationing in his home town. Here he discovers the young people doing a new dance called the Baltimore Bubble, which was created by Johnny Downs. He takes them to New York where the dance scores a hit and the kids clean up. When the fad fades, the others return home. But Downs, by this time quite pleased with himself, decides to stay on and set the world afire with some new dance steps. He fails and decides to return home where, with his friends, he becomes a part owner of a gas station bought with their dancing earnings.

Release Date	IN PRODUCTION		Release Date	RECENTLY COMPLETED	
	Details in Issue	10/8		Details in Issue	10/8
	Eagle Scout, The (serial)	10/8	11/25	Little Tough Guys in Society	10/8

Independent EXHIBITORS FILM BULLETIN

RECENTLY COMPLETED

9/16 Black Bandit (Orig. Twins of the West) 8/13	9/9 Personal Secretary (Orig. The Comet) 8/13
Buck Rogers (serial) 10/8	Red Barry (serial) 6/18
11/4 Exposed 9/10	8/19 Road to Reno 6/18
9/2 Freshman Year 7/2	10/21 Service De Luxe 8/27
His Exacting Night (Orig. Adam's Evening) 9/24	6/15 State Prison 6/4
10/21 Last Express, The 8/27	10/28 Storm, The 9/10
8/12 Missing Guest, The 6/18	11/11 Strange Faces 9/24
6/17 Outlaw Express (Orig. Pony Express Days) 5/14	10/7 Swing That Cheer 8/27
	10/7 That Certain Age 7/2
	West Side Miracle 10/8
	9/16 Youth Takes a Fling 7/2

STORY BUYS

"Love's Meeting" novel by Gladys Heurlbut.
"Bull by the Horns" novel by Charles Bonner.

CONTRACTS

Juanita Quigley to long term contract.

CASTING

Josephine Hutchinson feminine lead in "Son of Frankenstein."
Edmund Lowe to "Newsboys' Home."

WARNER BROTHERS

Sold 1938-39 (52) Completed (24) In Production (5)
All pictures on '37-'38 program released

OKLAHOMA KID

Shooting started—October 13

Western

Cast: JAMES CAGNEY, Rosemary Lane, Humphrey Bogart,
Donald Crisp, Edward Pawley, Trevor Bardett, Granville
Bates, Harvey Stephens, Charles Middleton

Directed by Lloyd Bacon

Produced by Sam Bischoff

Story: This takes place in the period of 1893 at the time of the last land rush. James Cagney, a "good-bad" man, saves the citizens from being forced from their claims by profiteers. He also avenges the death of his father, who was wrongly accused of murder and subsequently lynched.

ADVENTURES OF JANE ARDEN

Shooting started—October 24

Mystery

Cast: Rosella Towne, William Gargan, Dennie Moore, James
Stephenson, Peggy Shannon, Maris Wrixon

Directed by Perry Morse

Produced by Mark Hellinger

Story: Rosella Towne plays the role of a girl reporter who is assigned by her city editor, William Gargan, to track down a gang of jewel smugglers. She accomplishes this by becoming one of the gang headed by James Stephenson.

ALWAYS LEAVE THEM LAUGHING

Shooting started—October 29

Musical

Cast: Dick Powell, Gale Page, Ann Sheridan, Maxie Rosen-
bloom, Allen Jenkins, Jarry Colonna, Halliwell Hobbes,
Granville Bates, Ronald Reagan, Zazu Pitts, Helen
Broderick

Directed by Ray Enright

Produced by Sam Bischoff

Story: Dick Powell, teacher in a music school, aspires to write symphonies. Unknown to him, a strain from one of his works is written into a popular song by Gale Page. It is published and becomes a hit. After a party one night, Powell discovers he has given his word to continue writing for the publisher. More complications ensue when he unwittingly signs a contract with a rival publisher and, when he is sued for plagiarism by another composer.

NANCY DREW, REPORTER

Shooting started—October 29

Mystery

Cast: Bonita Granville, Frankie Thomas, Astrid Allwyn, Leon-
ard Mudie, John Litel, Thomas Jackson, Frank Mago,
Mary Lee

Directed by William Clemens

Produced by Bryan Foy

Story: Bonita Granville, as Nancy Drew, is one of the winners of a newspaper circulation contest. She wins the right to work three days on the paper. The editor gives the girls weird assignments, but Bonita swaps hers for one handed the top reporter on the paper; namely, covering an inquest. The inquest evolves into the indictment of Astrid Allwyn for murder. Bonita's sleuthing subsequently discloses her innocence.

IN PRODUCTION

Release Date	Details in Issue 10/22	Release Date	Details in Issue
Dark Victory			

RECENTLY COMPLETED

7/30 Amazing Dr. Clitterhouse 3/12	King of the Underworld (Orig. Unlawful) 6/4
Angels With Dirty Faces 7/2	Little Miss Thoroughbred 2/12
Blackwell's Island 7/16	Love Bites Man (Orig. Unfit to Print) 9/10
9/3 Broadway Musketeers 6/4	8/6 Mr. Champ 3/26
(Orig. Three Girls On Broadway) 6/4	7/9 My Bill (Orig. In Every Woman's Life) 4/9
10/29 Brother Rat 7/16	Nancy Drew, Detective 9/10
6/18 Cowboy from Brooklyn 1/29	Penrod's Double Trouble 12/18
Crime is a Racket 9/24	7/16 Racket Busters 5/14
Curtain Call 7/30	Secret Service of the Air 10/9
11/11 Dawn Patrol 8/13	10/15 Sisters, The 6/18
8/20 Four's A Crowd 3/26	They Made Me a Criminal 9/10
8/27 Four Daughters (Orig. Sister Act) 5/14	Torchy Gets Her Man 7/30
10/1 Garden of the Moon 4/23	Torchy in Chinatown 8/27
Going Places 8/13	When Were You Born? 3/12
6/11 Gold Diggers in Paris 1/29-2/26	Wings of the Navy 7/16-30
Hard to Get 6/18	Women in the Wind 9/24
(Orig. Head Over Heels) 6/18	
Heart of the North 7/15-8/13	

STORY BUYS

"Once I Saw the Sun" original by Jerome Odum

CONTRACTS

Moppet Janet Chapman to new contract.

Fred Niblo Jr. to writing pact.

Mary Lee to player contract.

Gloria Dickson renewed.

Wolfgang Reinhardt to associate producer contract.

CASTING

Edward G. Robinson title role in "Sea Wolf."

Ann Sheridan, Jane Wyman, Gale Page, Marie Wilson, Mar-
garet Lindsay, Jane Bryan and Gloria Dickson to "Tough
Angels."

Maxie Rosenbloom to "Broadway Cavalier."

George Brent, Jeffrey Lynn and John Payne to "Four Daughters
Meet Four Sons."

Claude Rains to "Yes, My Darling Daughter" and "The Re-
turn of Dr. X."

Gale Sondergaard to "Juarez."

Gloria Holden, Mary McLaren added to "Dodge City."

Rudolph Foster to "Juarez."

EVERYTHING YOU SHOULD KNOW
ABOUT PRODUCTION . . .

IN FILM BULLETIN'S PRODUCTION SECTION

The Most Complete Production News Available Anywhere!

'GANGSTER'S BOY' *Stirring Father-Son Drama*

Rates • • • — for action houses; good dualler elsewhere.

Monogram

82 Minutes

Jackie Cooper, Lucy Gilman, Robert Warwick, Tommy Wonder, Louise Lorimer, Selmer Jackson, Betty Blythe, Bradley Metcalfe, Bobby Stone.

Directed by William Nigh

This is the best independent release in many, many months. Writing, acting, direction all show finesse not usually found in indie films. With a strong exploitation title and Jackie Cooper for the marquee, GANGSTER'S BOY should get good business right down the line, with action spots clicking exceptionally. The yarn is a father-son natural, handled with emphasis on its tear-jerking potentialities, and the women will have their hankies out before it's over. It lacks the gunplay action fans might expect from

the title, but none will be dissatisfied, for it is always deeply engrossing and strongly dramatic.

Jackie Cooper lives with his mother. His father, a retired gangster, arrives in town with plenty of money and takes charge of the family. A local newspaper breaks the story about his past and Jackie is shunned by most of his high school mates. Only Tommy Wonder and Lucy Gilman, children of Judge Selmer Jackson and Betty Blythe, stick by him. Returning from a dance, Tommy runs down a bicyclist. Believing that he will be barred from West Point, where he intended to go, because of his father's past, Jackie takes the blame. A whiskey bottle, placed in the car by Bradley Metcalfe, makes his position so much tougher. Despite Warwick's pleas, Jackie insists on taking the blame. The case, tried before Jackson, ends dramatically when

the judge's own children and Metcalfe confess. Jackie wins the plaudits of the town and is seen going off to West Point with his pal, Tommy.

Cooper turns in a walloping performance, getting the most out of his sentimental scenes. However, acting honors go to Warwick, who makes the ex-gangster father a tremendously appealing character. The support is generally good.

William Nigh rates a sprig of laurel for a smooth, tight directorial job.

AD TIPS: Sell the title and all its implications. "The Sins of the Father Should Not Be Visited Upon the Children!" Put the question to the young people: "Suppose You Were the Child of A Gangster!" Sell Cooper on his past performances in "Boy of the Streets" and "That Certain Age."

PIX

'THE STORM' *First Rate Action Drama*

Rates • • for action houses.

————— Hollywood Preview —————

Universal

75 Minutes

Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey, Andy Devine, Samuel S. Hinds, Florence Roberts, Jack Mulhall, Helen Gilliland, Stanley Hughes, Joseph Sawyer, Marion Martin, Dorothy Arnold.

Directed by Harold Young

This is a good old fashioned melodrama neatly pointed to the entertainment appetites of the action fans and male audiences who like their melodrama in large chunks. Screenplay is a honey, laden with action, suspense and plenty of rough and tumble fisticuffs. Acting is top flight, as are the production and direction. Climax, which consists of an operation aboard ship via radio instructions, packs an excellent parting punch.

This will get above average in the action and smaller situations. Better grade houses will find it a top flight dualler.

Bickford is a wireless operator who believes he is sending his brother, Tom Brown, through agricultural school. The kid instead is following in his brother's footsteps. This causes a rift between the two, which is widened when Bickford disapproves of his engagement to Nan Grey, a ship's nurse whom he believes to be a gal of easy virtue. Bickford accepts a shore post, but when he discovers Brown is sailing as an assistant operator, he replaces the top man on a ship captained by Barton MacLane, who knowingly permitted his pal, Preston Foster, to go down on a sinking ship. Grey is also aboard in her professional capacity. A few miles out Brown comes down with acute appendicitis. No doctor is aboard, so Miss Grey performs the operation via

radio instructions from a surgeon. It ends satisfactorily and Bickford is reconciled to his brother's forthcoming marriage. The score between Bickford and MacLane is settled ashore.

Bickford's performance in this ranks with his best. Less raucous than usual, MacLane also does good work. Preston Foster's few scenes are admirably enacted. Tom Brown and Nan Grey make an engaging romantic team. Andy Devine and Frank Jenks hold down comedy spots ably.

Harold Young's direction is punchy, expertly meeting the action requirements of the script. Ken Goldsmith's painstaking production leaves nothing to be desired.

AD TIPS: Sell it as red-blooded drama of iron-fisted men. Feature the operation by wireless sequence.

HANNA (Hollywood)

'THE LAST EXPRESS' *Engrossing Mystery Quickie*

Rates • • as dualler in action houses

Universal

63 Minutes

Kent Taylor, Dorothea Kent, Don Brodie, Greta Granstedt, Paul Hurst, Samuel Lee, Albert Shaw, Edward Raquello, Robert Emmett Keane, Charles Trowbridge, Addison Richards

Directed by Otis Garrett

While it is quite an engrossing little fable about subway trains, crooked politicians, detectives and murders, THE LAST EXPRESS rates only secondary billing in action houses. Reasons: A nameless cast and obviously quickie production values. The fast moving plot has

been cleverly enough contrived to hold attention and the performances are more than adequate. Murder mystery fans will like it plenty, but it needs strong feature support to mean anything at the b.o.

The yarn concerns the exploits of private detectives Kent Taylor and Don Brodie, who are called in by the district attorney when he uncovers connivance between politicians and gangdom. The dicks are assigned the job of recovering a batch of official papers stolen from City Hall files. They encounter a couple of murders and are constantly in danger of being nabbed by the mobsters, as well as by the city police. However,

after the special prosecutor himself is murdered, the detectives recover the papers in an abandoned old subway station.

Taylor does a capable job as the intrepid flatfoot. Dorothea Kent is a routine romantic interest. Shaw and Lee, veteran vaudeville duo, are spotted as dumb detectives for laughs. They are only slightly successful.

Director Otis Garrett handled the action and mystery sequences cleverly, but he allowed the plot to get loose in too many spots by injection of extraneous material.

BARTON

'THE NIGHT HAWK' *Good Title For Fast Meller*

Rates • • • for action spots

Republic

64 Minutes

Robert Livingston, June Travis, Robert Armstrong, Ben Welden, Lucien Littlefield, Joseph Downing, Roland L. Got, Cy Kendall, Paul Fix, Billy Burrud

Directed by Sidney Salkow

This is a bit of wild and wooly melodrama about whiskey smugglers, an "iron lung," the eerie San Francisco waterfront, publisher's daughter and a reckless reporter. Things happen fast, if not so logically, but action fans will be kept on seat edge from start to finish. With a few names fairly well known in the

gun galleries, THE NIGHT HAWK should get above average grosses in the action houses.

Robert Livingston is the reporter, who is assigned the job of getting the story on the Customs Office's crack down on San Francisco's whiskey smugglers. He runs right into a mixup when the iron lung, which is being brought in to save the life of Robert Armstrong's kid brother, is hi-jacked and held for ransom. Livingston is concealed inside the lung and saves it for the dying boy. Armstrong is indebted to him, but the reporter suspects that he is really the chief smuggler. After a couple of strange killings, events come to a climax when

Livingston is kidnapped by Armstrong's own crew. The latter's brother in the iron lung, manages to reach a phone to call Armstrong, who rescues Livingston after a gunfight at the cost of his own life. The reporter wins June Travis, the publisher's daughter.

Livingston turns in a dashing performance. Armstrong is smooth as secret head of the smugglers. The support is good, especially the gangster types.

Salkow's direction is punchy and constantly moving at breakneck speed.

AD TIPS: Sell the title as introducing a daring adventure character.

BARTON

'THE MAD MISS MANTON' *Only Fair Comedy Mystery*

Rates • • generally.

— Hollywood Preview —

RKO

78 Minutes

Barbara Stanwyck, Henry Fonda, Sam Levene, Frances Mercer, Stanley Ridges, Whitney Bourne, Vicki Lester, Ann Avers, Catherine O'Quinn, Linda Terry, Eleanor Hansen, Hattie McDaniel, James Burke, Paul Guilfoyle, Penny Singleton, Leone Maricle, Kay Sutton, Miles Mander, John Qualen, Grady Sutton, Olin Howland.

Directed by Leigh Jason

This is a moderately entertaining comedy-murder mystery of the screwball vintage. Story premise in itself probably looked very good on paper, but on film it lacks much. Plot is submerged

in a maze of gag sequences, resulting in a more confused than hilarious comedy. Top players are deficient in the verve or "spark" vital to this type of story. MISS MANTON will lean heavily on the boxoffice value of its stars for turnstile results. Where Stanwyck or Fonda aren't so torte it will get a tepid response.

Stanwyck plays a mad-cap society gal, who finds a dead body and notifies the police. By the time they arrive, corpse has vanished. Fonda, militant columnist for the "masses", berates her and her crowd in the paper. Stanwyck decides to retaliate, calls her followers together and the trouble begins. Body after body is discovered and by the time mad-man Stanley Ridges is revealed to be the per-

petrator of the crimes, Miss Stanwyck and Fonda are very much in love.

Stanwyck and Fonda are miscast. Neither is light enough to carry off the comedy. Levene does a nice piece of work as a harassed police investigator. Outstanding in the large supporting cast is huge, dark Hattie McDaniel, who makes her few scenes comic gems.

Leigh Jason's direction does little to clarify the story or relieve the congestion created by the comings and goings of so many characters.

AD TIPS: Feature Fonda and Stanwyck. Play it up as the 'Thin Man' type of picture.

HANNA (Hollywood)

'PRISON TRAIN' *Weak Indie Offering*

Rates •

— Hollywood Preview —

Equity Pictures Inc.

66 Minutes

Fred Keating, Linda Winters, Clarence Muse, Faith Bacon, Alexander Leftwich, James Blakeley, Sam Bernard, John Pearson, Nestor Paiva, Val Stanton, Peter Potter, Kit Guard, Franklyn Farnum, George Lloyd, Harry Anderson

Directed by Gordon Wiles

This is Bennie Ziedman's first of a contemplated series for Malcolm-Browne's Equity Pictures. It is an unfortunate beginning, entirely unworthy of Ziedman's production ability. Yarn is a confused affair concerning the downfall of a big time gangster, played by the sadly miscast Fred Keating. Instead of handling it in straight dramatic fashion, the

script attempts to go high brow by incorporating a poorly contrived psychological angle which is puzzling, dull and slows up the proceedings. Bookings will be few and far between for this one. Only acting of any account may be credited to Clarence Muse, whose role unfortunately is a small one.

HANNA (Hollywood)

Out of Hundreds of America's Leading
Newspaper and Magazine Critics....
FILM BULLETIN'S HANNA NAMED FOREMOST
FILM CRITIC IN HOLLYWOOD REPORTER POLL!

What the Newspaper Critics Say

SERVICE DE LUXE (Universal)

"... A floundering farce. . . . Inept compound of routine romance and daffy nonsense. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Lines occasionally are on the dullish side and the humor at times seems a bit prankish. . . ."

B. R. C., N. Y. TIMES

"... Screwy comedy which is long on effort and short on laughs. . . ."

Archer Winsten, N. Y. POST

... Poor. . . . Treated in a cumbersome and indifferent manner. . . . Sparks of originality. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

FIVE OF A KIND (20th Century-Fox)

"... Poor. . . . Little trying on the audience. . . . Long, drawn-out, ponderous and unexciting. . . . Always the quins to help matters when all else fails. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Flagrant example of inept writing. . . ."

R. W. D., N. Y. HERALD TRIBUNE

"... Quins have become the victims of mass production. . . . An obviously factory-made production. . . ."

Frank S. Nugent, N. Y. TIMES

"... Pretty near tops. . . . Movie belongs to the Quins. . . ."

Irene Thirer, N. Y. POST

TOUCHDOWN, ARMY (Paramount)

"... Neat and efficient. . . . Better entertainment than many a football game one might see of a Saturday afternoon. . . ."

R. W. D., N. Y. HERALD TRIBUNE

"... Craziest and funniest football comedy in years. . . ."

B. R. C., N. Y. TIMES

"... Good. . . . Fast moving and bright in dialogue. . . . Kurt Neuman gave it spirited direction. . . ."

Irene Thirer, N. Y. POST

"... Fair . . . Amiable . . . Familiar . . . Palatable . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

YOUNG DR. KILDARE (M-G-M)

"... A rather fine picture in most respects, quiet in tone and performance. . . . Refreshing simplicity of story, honesty of characterization and naturalness of presentation. . . ."

Frank S. Nugent, N. Y. TIMES

"... Sentimental and occasionally moving drama. . . . Remarkably resolute performance by Lew Ayres. . . . In spite of the script, the players never let the film down. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Fair. . . . Does have its happy moments. . . . Lew Ayres does a nice job. . . . Lionel Barrymore is excellent. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Warm picture, neatly balanced between humorous episodes and dramatic. . . . Characterizations ring true. . . . Entertaining and pleasant. . . ."

Archer Winsten, N. Y. POST

MEN WITH WINGS (Paramount)

"... Unmistakably sincere attempt to dramatize the history of aviation. . . . Color is magnificent. . . . With all credit for its virtues, the film lacks heart and human warmth. . . ."

Frank S. Nugent, N. Y. TIMES

"... Enormous sweep and dramatic power. . . . Has emotional impact as well as the excitement of imagery and sound. . . . So much is good that it is a pity it could not have had more dramatic unity. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Excellent. . . . Thrillingly, fervently and at times brilliantly told. . . . May falter now and then. . . . Engrossing and powerful. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Fine shots, splendid sound and rich color in the aviation sequences. . . . Awful lot of other stuff of inferior quality. . . ."

Archer Winsten, N. Y. POST

"... Many beautiful shots. . . . Genuinely spectacular scenes. . . . A beautiful product but the story of aviation is crowded into the background by an ordinary and more than twice-told love story. . . ."

W. Ward Marsh, CLEVELAND PLAIN DEALER

ARKANSAS TRAVELER (Paramount)

"... Will Rogers' film flavor. . . . Down-to-earth. . . ."

Rob Reel, CHICAGO AMERICAN

"... Rogers kind of movie—homespun, honest, idealistic, full of witty political wisecracks. . . ."

Elsie Finn, PHILA. RECORD

"... Flashing memories of the late Will Rogers. . . . Warm appeal. . . . Amusingly whimsical, wholesome. . . ."

Glenn C. Pullen, CLEVELAND PLAIN DEALER

THE STORM (Universal)

"... Fiery stuff. . . . Enough action. . . . Story grows sillier as it progresses. . . ."

Archer Winsten, N. Y. POST

"... Pretty old-fashioned and stereotyped. . . . Plenty of rough-and-tumble brawls. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Vitality of the story was just too low to begin with. . . ."

B. R. C., N. Y. TIMES

THE MAD MISS MANTON (RKO-Radio)

"... Random moments of comedy and considerable suspense. . . . Intermittently effective. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Good. . . . Little bit of everything. . . . Sillier than it is funny. . . ."

Archer Winsten, N. Y. POST

"... Fair. . . . Although it is a highly artificial and feather-weight affair which sometimes gets pretty ponderous, it has some bright nifties in it. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

Previews

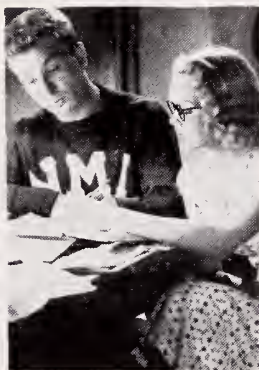
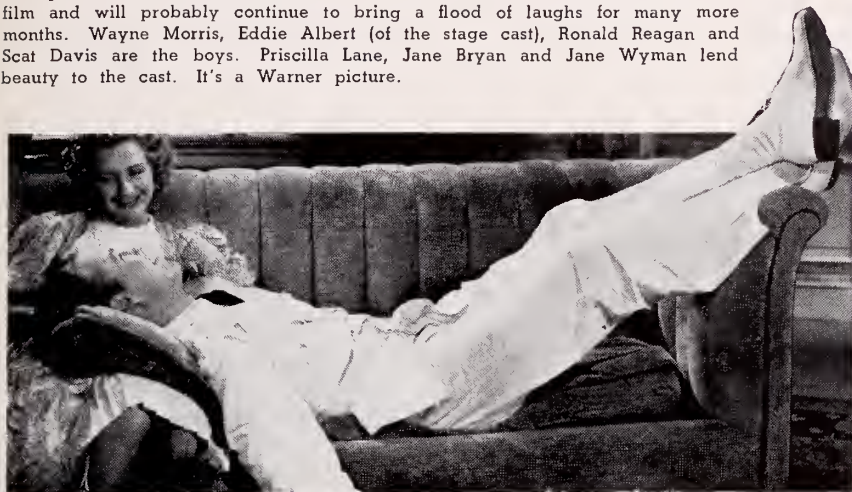
THERE GOES MY HEART . . . This comes from the pen of columnist Ed Sullivan and concerns the tired-of-it-all heiress, Virginia Bruce, who runs away from dough-bloated grandpa and goes to work in a five and ten cent store. Fredric March is the reporter who finds her, falls in love with her and finally wins her, in spite of her money! Also in the cast: Patsy Kelly, Alan Mowbray, Eugene Palette. It's a Hal Roach production for U.A.



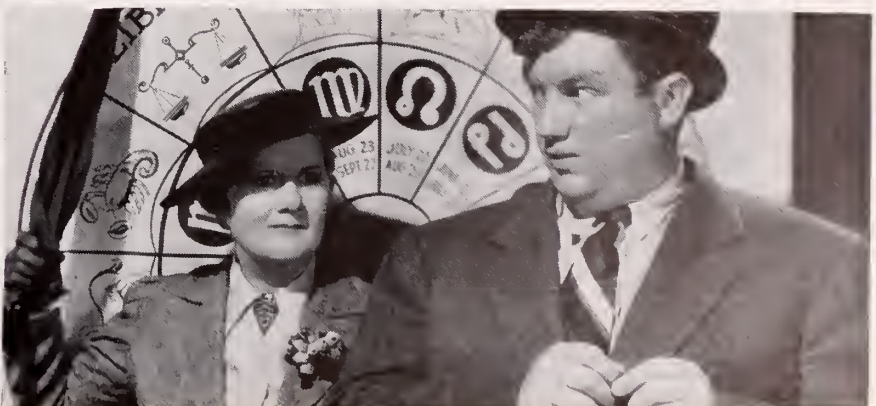
GANGSTER'S BOY . . . "Shall the Sins of the Father Be Visited Upon the Children?" Jackie Cooper finds that the past of his ex-gangster father crashes his entire little world and leaves him the object of his former friends' scorn. **GANGSTER'S BOY** is called a "stirring father-son drama" in the review appearing in this issue of **FB**. The father in the case is veteran actor Robert Warwick, who is said to walk off with acting honors. Others in support are Lucy Gilman, Tommy Wonder and Betty Blythe. Monogram produced and released.



BROTHER RAT . . . After convulsing audiences in legitimate theatres for over two years, this fast moving story of the V.M.I. pals has been transferred to film and will probably continue to bring a flood of laughs for many more months. Wayne Morris, Eddie Albert (of the stage cast), Ronald Reagan and Scat Davis are the boys. Priscilla Lane, Jane Bryan and Jane Wyman lend beauty to the cast. It's a Warner picture.



PERSONAL SECRETARY . . . Behind a title that promises only an innocuous little romantic comedy is developed what appears to be an engrossing mystery yarn. Reporter William Gargan is pulling for the conviction of Kay Linaker, charged with the murder of her husband. He is being scooped by a rival columnist on every point, not realizing that Joy Hodges, who works as his secretary, is employed by another sheet under the title of 'The Comet.' Joy believes Kay is innocent and a poisoned postage stamp eventually proves her right. Meanwhile, Gargan has fallen for the gal, as you might have suspected. Universal made this one. Andy Devine and Samuel S. Hinds support those named above.



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20 years of film delivery service!"

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SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

The meeting to sponsor an Allied exhibitor unit in this territory went off in grand style last Fri. (Oct. 28), with 131 theatres represented at the Broadwood Hotel. Col. H. A. COLE, white haired leader of the Texas group, told the local boys that "organization is a form of insurance." He said that Allied has brought the indies' day at hand, but regardless of what concessions are won thru negotiations, legislation or the courts, they will need to be policed—and it will take strong independent units to do that! DAVID MILGRAM and COLUMBUS STAMPER cited the need for a real indie unit here. Milgram disclaimed any personal motives inspired by his feud with LEWEN PIZOR as prompting him to espouse the Allied cause. SIDNEY E. SAMUELSON said that weak organization in Philly has made the territory "luscious pickings" for the film distributors. He quoted figures and terms to substantiate it. MORRIS WAX, selected chairman of the meeting, named the following committee to evolve plans for creation of the unit: DAVID SHAPIRO, LUKE GRING, MILTON ROGASNER, DAVID MILGRAM, LOU ROVNER, COLUMBUS STAMPER, BEN FERTEL, CHARLES STEIFEL, LEW BERGER, MIKE LESSY, JAY EMANUEL, RAY SCHWARTZ, NORMAN LEWIS, HARRY FRIED, DAVID BARRIST and MORRIS WAX. Enthusiasm at the meeting ran high. By unanimous expression the assemblage acknowledged the need for a purely indie organization. In subsequent confabs, the committee has discussed the selection of a man, preferably with no theatre connections, for the managership. . . . The rush for dishes in S. Philly is on. Unable to bring the Southern and Dante into line, all the other downtown indie houses are starting deals shortly. . . . EDGAR MOSS is mourning the death of his sister. . . . The 614 seat Lane (WB) opens Wed. DAVID SUPOWITZ architected. . . . The 2000 seat Warner, Wilmington, will be ready about Easter. . . . MIKE KATZ decided to remain at Hollywood with JOHN GOLDER and the Grand National position was filled by RAY SMITH. . . . LEWEN PIZOR is ill in an Oklahoma City hosp. He was attending the M.P.T.O.A. Convention. . . . PAUL BARRON, one of our best liked filmers, has gone to D. C. as manager of the Universal branch there. His friends here are throwing a farewell shindig for him next Friday night. JACK ENGEL is handling the details. See him for tickets. . . . SAM LEFKO took out a license to marry MARY R. RENNICK. . . . DAVE MILGRAM was invited to sit in on the trade practice conference between Allied and the majors. He journeyed to Chicago Wed. and remained there until Sun. . . . MRS. MIKE LESSY is ill in a hospital.

FROM BOSTON

By Bruce

E. M. LOEW'S brand new theatre in North Adams is being opened today. It is the Mohawk; capacity 1400. . . . The cold weather is closing down the drive-in theatres. . . . Briefs were filed last week in the suit brought by Ascap against the Repertory, Holyoke and Newsreel Theatres. Ascap claims an alleged violation of the copyright act on music played in these theatres. GEORGE S. RYAN, counsel for the defense, declared in Federal Court that the society constituted a monopoly acting in restraint of trade. . . . "Moonlight Sonata" is hanging high at the Fine Arts Theatre. GEORGE KRASKA planned to end its run Tuesday but capacity crowds forced him to hold it over for the 24th week! . . . LARRY STONE has resigned as manager of the Gayety. . . . RENE CUMMINGS is married! She wed JOSEPH MARTONE in New York last week. . . . LEE RHODENIZER has reopened the Strand in Rockland, Mass., after a complete modernization job. . . . WENDELL PROUTY has replaced SETH FIELD as assistant manager at the University Theatre, Cambridge. SETH has joined the Schine circuit. . . . SAM KURZON, head of the Graphic circuit, was in town last week. . . . EDDIE KLINE is going up in the world. He has moved his Bay State Film Company to a second story location on Church St. . . . WALTER GILLIS is handing out justice these days. He's serving on the jury. . . . WILLIAM MANCUSO, JR. won first prize in a jitterbug contest but BILL, SR., can't see any sense to it. . . . PAT MCGEE and ROY HEFFNER are reopening the Victory Theatre, renaming it the Tower, in Lowell. The Victory has been dark for a long time. . . . The Columbia operation statement is high. Both FRANK PETRONE and HENRY GREENBERG have been operated on. . . . HERBERT HIGGINS is now booking for J. LEMIRIS of the Strand, Ayer, and HARRY LA MERE of the Royal Theatre, Ludlow, Vt. Quite a few of the exhibs have taken advantage of HERB'S booking service. . . . The Columbia Club had a Hallowe'en Party at the Towne Club last Monday evening. . . . GEORGE RAMSDELL has sold the Larkum Theatre in Beverly to E. M. LOEW. . . . GEORGE WILLIAMS, who has been stage manager for the Keith interests for the past fifty years, has retired on pension and is publishing a book on his experiences in the show business. . . . STEVE BROIDY has swung a deal with M. & P. for the first of the Mr. Wong pictures which are to be played in the entire Publix circuit. . . . HY PASSMAN is the new manager of the Gayety. . . . The first color motion pictures of a football game were taken at the Harvard-Army game. CLAUD GELOTTE had the honor.

EXPLOITATION PICTURE OF THE ISSUE

JUVENILE COURT . . . "Fashioned on the form of 'Crime School,' says FB critic Pix, "it is a fast-moving, punchy, melodrama about the slum-bred boys who are America's potential gangsters of tomorrow." That should be your tip-off that **JUVENILE COURT** has the stuff to be sold. The crime-breeding dangers of poor housing have been brought home forcefully to the public in recent years by acts of our Government and by such pictures as "Dead End" and "Crime School," which socked the message across dramatically. Now **JUVENILE COURT** offers more along the same line. Frankie Darro, one of the most forceful young actors on the screen, has assembled his own "gang" of toughies and you can go to town comparing them with the original "Dead End Kids." A ballyhoo front and tabloid circular should get this off to a running start: it will satisfy once they are in.

A Columbia Picture

Cast: Paul Kelly, Rita Hayworth, Frankie Darro and His Gang

Directed by D. Ross Lederman

Original Screen Play: Michael L. Simmons, Robert E. Kent, Henry Taylor

Photography: Benjamin Kline, A.S.C.





Republic

**BLASTS 'EM
WIDE OPEN**

**WITH THE BOX OFFICE SELECTION
OF 8 OF THE 12 TOP WESTERNS
RATING OVER 110%!**



A percentage analysis of
all product for 1937-38
finds

REPUBLIC
in a triple tie for
5th PLACE
among major producer-
distributor organizations



120%
The Three Mesquiteers
Bob Livingston, Ray Corrigan, Max Terhune
RIDERS OF THE BLACK HILLS



118%
The Three Mesquiteers
TRIGGER TRIO



114%
The Three Mesquiteers
CALL the MESQUITEERS

110%
The Three Mesquiteers
OUTLAWS OF SONORA



117%
Gene Autry, Smiley Burnette
GOLD MINE IN THE SKY



112%
Gene Autry, Smiley Burnette
The OLD BARN DANCE



110%
The Three Mesquiteers
WILD HORSE RODEO

110%
Bob Steele
PAROLED TO DIE

Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 24

DECEMBER 3, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

CORRESPONDENCE ABOUT PARAMOUNT IN TELEVISION

Because the prospect of television looms large and unpredictable as affecting the interests of the motion picture exhibitors, FILM BULLETIN, on their behalf, queried Paramount for a statement of policy.

November 23, 1938

Mr. Barney Balaban, President
Paramount Pictures Corporation
New York, N. Y.

Dear Mr. Balaban:

We instructed one of our reporters to contact either you or Mr. Stanton Griffis relative to obtaining a statement clarifying the effect Paramount's entrance into the television field will have upon motion picture theatres. Our Mr. Leyendecker was unable to see you and obtained from Mr. Griffis only the statement that "There have been too many repercussions already."

Undoubtedly you must be aware that the reports on Paramount's television plans have disturbed the exhibitors of this country. We feel you owe it to your customers, as well as to the trade at large, to place at their disposal all facts which you have available concerning the possible effect of television on theatre business.

Since we are receiving many inquiries from independent exhibitors throughout the country, we would appreciate it if you would provide us with the answer.

Very truly yours,
(Signed) MO WAX, Editor

Dear Mr. Wax:

I have your letter of November 23, 1938, requesting a statement from me concerning Paramount's entrance into the television field.

Paramount has formulated no definite plans for the television field but became interested in television through the Allen B. duMont Laboratories, Inc., so that it will be in a position to know just what is going on in television now

that development in this field seems to be progressing rapidly. We feel that Paramount will be in a better position to protect its motion picture interests and customers by getting in on the ground floor of television through its ownership in the Allen B. duMont Laboratories, Inc.

Very truly yours,
(Signed) BARNEY BALABAN
President
Paramount Pictures Inc.

Certainly no one can condemn Paramount for stepping into television. It is unquestionably a wise move, for obviously this new medium will develop with or without Paramount, and, as obviously, it

is destined to exert vital influence on the future of the motion picture industry.

Paramount has every right to protect its interests. We believe, too, as Mr. Balaban states, that it has placed itself in position to safeguard the interests of its customers. It will please exhibitors to know that Paramount's president recognizes that this is a moral, as well as a business, obligation.

TO SELL AMERICANISM

Our November 19th editorial, 'Sell Americanism', advocating the use of short trailers to reawaken American ideals of Democracy and Tolerance, met with immediate response from industry leaders.

Two of the most important developments are these:

"Just a few words of heartfelt commendation on your thoughtful and timely editorial, 'Sell Americanism' . . . You are on the right track and I assure you that Allied States Association will cooperate in the movement you have launched. (Signed) Abram F. Myers."

From Herman Robbins, president of National Screen Service, a letter advising that his company is planning a series of 26 brief trailers. Says Mr. Robbins: "We are very happy to lend ourselves to a vital campaign of this sort on a non-profit basis."

THE LOW-DOWN ON PRODUCTION
READ 'STUDIO SIZE-UPS' ON PAGE 7

NEW YORK TIP-OFF

Angels and cowboys proved the strongest magnets for film patrons along the Main Stem since Thanksgiving Day, both **"Angels with Dirty Faces"** and **"The Cowboy and the Lady"** doing smash business at the Strand and at Radio City Music Hall respectively. Each is currently holding over and both are aided by strong stage shows. The fact that the public had become **"Ferdinand, the Bull"**-minded through a double-page spread in *"Life"* magazine, radio plugs and innumerable tie-ups on the Disney Silly Symphony helped business at the Music Hall, where the short occupied a spot of honor and even closed the evening's program. Many patrons called the box office to ask for the running schedule of **"Ferdinand"** and neglected to inquire about **"The Cowboy"** . . . The first snow of the season dented the holiday grosses slightly at the other first-runs, the best being two M-G-M's, **"The Great Waltz"** at the Capitol and **"Listen Darling"** at the Criterion. Another Metro, **"Marie Antoinette,"** finally folded after 16 weeks of two-a-day at the Astor and will be followed Thursday (Dec. 8) by **"Pygmalion"** at popular prices. The majority of the openings during the past week were foreign films, among them a Yiddish and several French pictures. The Rivoli, with Universal's **"Tough Guys in Society,"** and the Rialto, playing RKO's **"Law West of Tombstone,"** were both below average.

Another art theatre, and a decidedly swanky one, was added to New York's list with the opening of the Normandie at 53rd and Park Avenue (no less). Norman Theatre Corp. (Harry Brandt and David Weinstock) operates this 600 seat house and the inaugural attraction was **"Sacrifice D'Honneur,"** starring Annabella. Brandt recently added the Fair Theatre, Jackson Heights, and the Drake in Rego Park, L. I., to his chain of theatres.

Presaging increased Eastern production is the fact that **Dudley Murphy**, director of **"... one third of a nation,"** is now working on the story of his second picture for filming at the Astoria Studio. . . . **William K. Howard's** feature, still tentatively named **"Frankie,"** is in its final scenes. **Van Heflin** and **James Truex**, son of the comedian, were working on the set last week and **Merna Kennedy**, one-time leading lady for **Chaplin**, is making a come back in this film. **Wallace Ford** plays the lead. . . . Production starts Monday (Dec. 5) on an untitled Paramount Headliner short subject featuring **Vincent Lopez**, **Betty Hutton** and **Del Casino**, all radio artists.

Grand National and Educational have moved into the center of activity and are now located in the new Associated Press Bldg., one of the Rockefeller Center group, where reorganized company has the entire eighth floor. Among those moving into the new offices were **Adele Guman Nathan**, formerly director of the Federal Theatre of N. J., who has been appointed G. N.'s Eastern story head, and **Sig Wittman**, formerly with Universal, who is now assistant to **Edward Alperson**, general sales manager for G. N. **Jack Skirball**, the company's production head, has left for the West Coast to start the production schedule. . . . **Lynn Farnol**, U. A. publicity head, flew to Hollywood last week to discuss forthcoming ad campaigns. . . . **Bob Gillham**, Paramount's advertising and publicity director, also was Hollywood-bound. Both say they intend to be back in New York for the holidays. . . . **Grad Sears**, distribution head of Warners, will not be back until after the first of the year, however, his tour of the company's branches taking two months.

Jack Cohn, Columbia's vice-president, is chairman of the Motion Picture and Theatre division of this year's Christmas Seal sale for the N. Y. Tuberculosis Association. . . . **Morris Epstein**, manager of Republic's N. Y. Exchange, has closed a deal for the company's product to play the Skouras Circuit of 65 theatres in the Metropolitan district. . . . Monogram has closed deals with nineteen addition circuits in the past few weeks, according to **George Weeks**, sales chief. Among them are the Schine and Warner in the Albany and Buffalo territories and the Rosenblatt & Welt Circuit in New Jersey.

FRANKLY SPEAKING

By LEYENDECKER

PARAMOUNT-RKO MERGER?

The current talk in inside film circles that RKO will release **"Frankie,"** Eastern-made feature which has been publicized as a Paramount production, again gives rise to rumors as to an eventual consolidation of these two producing organizations. Rushes of the William K. Howard production, second feature to be completed at the Eastern Service Studios this year, have made all concerned with the film certain that a sure-fire hit is on the way and added to the chances that **"Frankie"** will be switched to RKO in order to strengthen its current program. This despite the fact that Paramount had even assigned its own publicity men to the set and, in other ways, assumed a proprietary attitude toward the picture.

Even if the deal does not go through and **"Frankie"** is released under the Paramount banner, the situation points the close connection between the two organizations through **Floyd Odlum**, principal backer of the William K. Howard film. Odlum is the head of Atlas Holding Corporation, the firm whose money reputedly keeps both RKO and Paramount going.

Active divorcement of theatre and production activities, under laws almost certain to be enacted eventually, would give the two producing organizations a valid reason for consolidating. Physically this would be a simple matter since RKO and Paramount have adjoining lots in Hollywood. From the angle of distribution, of course, great economies could also be effected.

FILM BULLETIN, which first predicted this possible consolidation two years ago, still feels that it is on the right track. If and when such a merger comes to pass, don't forget: **"We told you so!"**

FOREIGN vs. AMERICAN FILMS

The past week in New York witnessed the premieres of no less than four foreign language films at first-run theatres and, of these, two of the French features received not only critical praise but their reviews headed the motion picture columns in several of the daily newspapers, while the new Hollywood films were relegated to second place. A typical, and most likely, explanation from motion picture editors of these papers would be that the recent French films are superior to any product that has been issuing from Hollywood.

This, we feel, is untrue as well as unfair, for while New York reviewers, and part of the general public, sees three-fourths of the product made in Hollywood, they are called upon to pass judgment on only the pick of the pictures produced on foreign shores. A season's output of such American films as **"You Can't Take It With You,"** **"Alexander's Ragtime Band,"** **"Three Comrades,"** **"Rage of Paris,"** **"Angels With Dirty Faces"** and **"Snow White,"** to mention a few at random, would draw the highest critical praise in any foreign land.

While we certainly commend the New York critics for lauding brilliant acting and superlative direction in foreign films of the order of **"Mayerling,"** **"Carnet de Bal"** and **"Ballerina,"** these pictures cannot be taken as a criterion of foreign films and we fail to see the wisdom of devoting extended reviews and lengthy editorial comment to almost any French or Russian film. These pictures rarely receive a booking outside an art theatre in the larger cities and probably only one per cent of the film fans will ever see them. Criticism of any American movie is undoubtedly of greater interest to our public than a review on a mediocre or poor foreign film.

THE NEGOTIATIONS

The pledge of silence imposed on distributor and exhibitor participants in the trade practice negotiations makes it rather difficult to piece together a complete picture of what has actually been accomplished. The reporter must assemble his story from the occasional laconic statements issued by one side or the other and from his own knowledge of underlying factors in the industry.

This much is certain: No definite agreement on a program of trade reforms has been concluded between the distributors Trade Practice Committee and Allied States Association. How far apart they are, we cannot say, but it seems wholly unlikely that Allied will consent to adopt any program of comparatively minor reforms at the sacrifice of its far-reaching legislation campaign.

It is quite likely, however, that some common meeting ground will be found upon which Allied and the majors will resolve problems such as cancellations, forcing of shorts, score charges, pre-sale identification of product, discontinuance of theatre expansion by the film companies and several other points of intra-industry dissension.

Within the past week it was reported that the majors had decided on revision of the present flat 10 percent cancellation privilege to the following sliding scale: 20 percent of features costing the exhibitor up to \$100; 15 percent of features costing from \$100 to \$250; 10 percent of features costing over \$250.

The purpose of the plan is to give the greatest advantage to the "little fellows." Allied is reported to have countered with a plan for a higher scale of cancellations for pictures which are not identified by star, story, etc. in contracts.

Probably the prime purpose of the conferences, as far as the distributors are concerned, has been the formulation of a plan of arbitration. This week, it was reported that the producer-affiliated theatre circuits had consented to lend their support to the move. That comes hardly as a surprise. Of greater import is the question: How will Allied react to the scheme to establish a national chain of arbitration boards?

It is a good gamble that Allied will approve the basic idea, but will have more than a word to say about the composition of the boards. Insistence is certain on full equality between bona-fide independent exhibitors as against producer-distributor-affiliated theatre representatives. Boards of that make-up could accomplish much good.

A significant element in these negotiations—and one that lends credence to the opinion that something concrete

and constructive will result—is the apparent conviction of the distributors' committee that they must bend every effort to satisfy the legitimate claims of Allied—because Allied is the voice of the nation's independent theatre owners. They seem to realize that what the M. P. T. O. A. wants, and will accept, carries little weight with the vast majority of exhibitors.

ACADEMY REPORTS ON TELEVISION

Some interesting facts and opinions about television and its inevitable conflict with motion pictures are contained in the annual report of the Research Council of the Motion Picture Arts and Sciences. They are food for exhibitor thought.

The report declares that television is just now passing from the experimental to the commercial stage, but states that no "revolutionary effect" on the motion picture industry can be expected for at least two more years. The reasons for his opinion are the "complexity and the magnitude of its (television's) artistic and financial problems."

Although the Academy analysis professes to see "definite entertainment quality" in television, it points out that there are still certain defects, such as poor images on long shots, to be overcome.

Commenting on the New York telecasts by RCA and NBC, the report says: "Although too small for convenient viewing, the pictures are bright and sharp and carry sufficient detail to depict emotions when rather broadly played in close-up or semi-close-up. . . . When the (televised) material has been up to the mark the results have been definitely entertaining, even with the small screen."

The report cites the sale of only 3000 to 4000 receiving sets in England, despite great progress in the technical improvements there. However, it points out "that while sales have lagged, public interest has been sustained, and where there is interest there is a potential market."

Of the American market, the Academy has this to report: "In June of this year a number of New York department stores demonstrated television reception, using the Empire State transmissions. The pictures were mostly in the 5 x 4 inch range, and the receivers were priced at \$195 to \$225. Public interest was aroused but only a few sales were reported. The flurry ended when the transmitter shut down for adjustments."

'ILLEGAL TRAFFIC' Weak Racket Meller

Rates • • — for action houses

Paramount
67 Minutes

J. Carroll Naish, Mary Carlisle, Robert Preston, Judith Barrett, Pierre Watkin, Larry Crabbe, George McKay, Richard Denning, Philip Warren, Monte Blue.
Directed by Louis King

As we watched the cheap production, the slow action, the shabby story, we were sure this was the product of one of the lesser independent companies—not of mighty Paramount. Certainly it doesn't measure up to the standards of the average Monogram or Republic melodrama! Starting with a swell title and the exploitable idea of exposing the racket of transporting criminals, the three scriptists apparently wrote this like a chore

between doping the ponies. It is loose, illogical, lacking punch and downright stupid. The cheaper action spots will get away with it, but it is taboo elsewhere.

J. Carroll Naish operates a trucking company that specializes in aiding outlaws get across the borders. Robert Preston, a G-man, joins the gang as driver and pilot. He is assigned several jobs by Naish and wins his confidence. Learning that the boss personally bumps off any stool pigeons, Preston lets him find out that he is a Federal agent. Naish takes Preston for a "ride," but the cops have been tipped off and arrange a trap. Naish outwits them, shoots Preston and kidnaps Mary Carlisle, with whom Preston is in love. The wounded Pres-

ton gets into a plane, overtakes Naish's machine and finally machine guns him to death in an open field.

That plot sounds much, much more exciting than it is. The one redeeming (and amusing) feature of the picture is Naish's thick accent, which he handles with the dexterity of a juggler treading on fine China. The intended romance between Carlisle and Preston just doesn't make sense, nor do several of the other sub-plots. It was pleasant to see Monte Blue back in a featured role.

Director Louis King should hide his face in shame!

AD TIPS: Sell the title. Feature Naish as the "King of Alcatraz." Exploit the story as an expose of the racket.

BARTON

'PECK'S BAD BOY WITH THE CIRCUS' Amusing Juvenile Picture

Rates • • for family and rural houses

— Hollywood Preview —

RKO
68 Minutes

Tommy Kelly, Ann Gillis, Edgar Kennedy, Benita Hume, Spanky MacFarland, Billy Gilbert, Grant Mitchell, Nana Bryant, William Demarest, Wade Boteler, Harry Stubbs, Fay Helm, Mickey Rentschler, Louise Beavers.

Directed by Edward F. Cline

From the merest thread of a story has been contrived a series of gag and comic sequences which make this Sol Lesser offering a laugh howl for family and juvenile audiences. Circus background adds to the giddy proceedings and makes an excellent exploitation bait to attract the homey folks. Grosses on this will be

fair in rural areas and neighborhoods. Elsewhere it is an acceptable dualler. Lesser intends to make a series of "Peck's" comedies. This is a good beginner.

Tommy Kelly plays Bill Peck, who has won a trophy in an obstacle race sponsored by a camp, for two consecutive years. The third winning of the cup means it is his. His parents are preparing to leave for a vacation. Just before they go, Tommy misbehaves and is forbidden to enter the race. Both his mother and father secretly renege on this decision and each slips him five dollars for his fare to camp. Later in the day Tommy gets stuck for the admissions of his friends to the circus and finds himself with no money to get to camp. He goes along with the circus, becomes in-

involved in the rivalry between Ann Gillis, the tiny bareback riding star, and Benita Hume, a lion tamer. After this situation is straightened out, he rides to camp in a circus chariot accompanied by Edgar Kennedy, where the race is won and the cup becomes his.

Youngsters Kelly and Gillis continue their fine teaming of TOM SAWYER. Edgar Kennedy's comedy performance is highlighted by a sock scene in which he attempts to work with a group of lions to which Tommy has administered sleeping pills. Grant Mitchell and Nana Bryant are charming as the parents.

Cline's direction clicks in the gag and comedy sequences.

HANNA (Hollywood)

'ADVENTURE IN SAHARA' Fair Foreign Legion Meller

Rates • • for duals; OK on own in action spots

Columbia
59 Minutes

Paul Kelly, C. Henry Gordon, Lorna Gray, Robert Fiske, Marc Lawrence, Dick Curtis, Stanley Brown, Alan Bridge, Raphael Bennett, Charles Moore, Dwight Frye, Stanley Andrews.

Directed by D. Ross Lederman

ADVENTURE IN SAHARA is a mild, exciting, and lusty yarn about the fictional French Foreign Legion. It moves at a fast enough rate and is studded with several interesting characters to hold the attention of action fans. Generally it is above the average of Columbia's recent B films. It will be a satis-

factory dualler in neighborhood and rural houses. Action spots should be able to sell it singly.

C. Henry Gordon is the cruel and hated commander of a lonely French outpost in the desert. Paul Kelly comes to this dangerous spot at his own request to avenge the death of his brother. He is followed by Lorna Gray, his fiancée, who flies into the desert after him. Gordon's treatment finally caused the Legionnaires, under Kelly's leadership, to seize the fort. They turn Gordon and several others loose in the Arab-infested desert with barely sufficient food and water to last them to the next outpost. Gordon contrives to make the trip successfully and returns with a troop of

Legionnaires to reclaim his fort. As the loyal contingent arrives with Gordon, they are surrounded by Arabs and the revolting Legionnaires, realizing that court-martial awaits them, go to the rescue of their embattled comrades. They are tried but given light sentences, in view of their heroic deeds in saving the others.

Gordon is outstanding as the brutal officer. Kelly lends virility to his two-fisted role. The support is fair.

D. Ross Lederman gives the yarn a snappy pace.

AD TIPS: Sell the colorful Foreign Legion and feature Gordon's brute role.

PIX

'THE BEACHCOMBER' Fine Class Drama**Rates • • • in class houses; • • elsewhere**

Hollywood Preview

Paramount Release
Mayflower Productions
80 Minutes**Charles Laughton, Elsa Lanchester, Tyrone Guthrie, Robert Newton, Dolly Mollinger, Rosita Garcia, J. Solomon, Fred Groves, Eliot Makeham, Mah Foo, Ley On, D. J. Ward, S. Alley.**
Directed by Erich Pommer

Students of the theatre and class audiences will enjoy this English made production enormously. The story itself is exceedingly sheer, a rambling, somewhat meaningless affair devoid of sustained interest or high tension dramatics. However, the characters created by Charles Laughton and his wife, Elsa Lanchester, are intensely interesting people, played with such artistic perfection that to many filmgoers they will completely overshadow all story or directorial defects. Actually, *THE BEACHCOMBER* is a study of character—a painting, as it were, brought to life for a few brief moments by two superb artists. While by Hollywood standards it may lack much, it is a picture to be remembered. The better

class houses will find it profitable. Other spots will do well to play it with an American-made picture of greater popular appeal.

The story revolves around four white people, curiously assorted, who live on a blistering island of the Dutch East Indies. Robert Newton is the very human Controleur; Tyrone Guthrie, a stern preacher and medical man; Elsa Lanchester is his zealous, intolerant school-marm sister. The fourth is Laughton, a problem child grown up, an ease-loving, institution hedonist and the soul of everything the brother and sister despise. Laughton comes into open conflict with Lanchester when he lures one of her native girl pupils to slip out of her classroom and bear him company. She tracks them down, causes his arrest and urges deportation. Newton loathes to do this, because Laughton is his only companion. Instead he sentences him to a nearby island, where he is discovered a week later by Miss Lanchester, living in an exile paradise surrounded by attentive native beauties. On the way home the launch fouls its propeller on a reef. Laughton, Lanchester and the pilots must

spend the night there until repairs can be made next morning. When he doesn't touch her, Lanchester mistakes his loathing of her for an indication that there is some good in the man, after all. She sets about regenerating Laughton, much to his displeasure. When typhoid breaks out on another island, he is tricked into accompanying her in place of her fever ridden brother. Here Laughton evidences a powerful will and, as they sit in a hut that night fearing hostility from the superstitious natives, they talk intimately for the first time. In the end we see them married—she, the gracious hostess of a rural English pup; he, the landlord, abstemious, well dressed, serene and insufferably ordinary.

Robert Newton is realistic as the kindly official. Tyrone Guthrie is inclined to overplay the zealous missionary.

Pommer's detailed and imposing production is much more impressive than his indecisive and poorly paced direction.

AD TIPS: Sell Laughton, star of "Mutiny on the Bounty." Call this his greatest characterization.

HANNA (Hollywood)

'OUT WEST WITH THE HARDYS' Grand Entertainment**Rates • • • — generally**

Hollywood Preview

Metro-Goldwyn-Mayer
84 Minutes**Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden, Don Castle, Virginia Weidler, Gordon Jones, Ralph Morgan, Nana Bryant, Tom Neal, Anthony Allan.**
Directed by George B. Seitz

This addition to the Hardy Family series maintains the excellent entertainment level of its predecessors. Yarn is built for laughs, revolving for the most part around the mischievous Mickey Rooney. Editing is needed here and there to speed up proceedings, particularly the draggy finish. The prestige and popularity of the Hardy family will be enhanced considerably by this offering.

Riding the crest of "Love Finds Andy Hardy" and young Rooney's popularity, *OUT WEST* should get good grosses everywhere.

Lewis Stone and the family go out West to help his old friends, Nana Bryant and Ralph Morgan, iron out some difficulties regarding water rights on their extensive ranch property. Mickey, who is quite conscious of his own importance since winning his basketball letters, is taken down a peg by little Virginia Weidler, whose riding prowess and ability with a gun shame the tenderfoot. Cecilia Parker engages in a romance with Virginia's father, Gordon Jones, but their matrimonial plans are mutually halted when Cecilia finds her house-keeping methods a trifle unsuited to the ways of the West. Stone eventually

straightens out the water problem and the family returns home, where Mickey makes up with his girl friend, Ann Rutherford.

Little Miss Weidler is very much the scene stealer of the picture. The girl is talented, endowing every moment of her role with a sincere and honest reading. Family is admirable with the exception of Rooney, who mugs too much. Audience appeared to like it though. Nana Bryant is attractive as the Judge's old flame.

Director Seitz has again caught the gentle Hardy Family tone.

AD TIPS: Feature Mickey and call this the successor to "Love Finds Andy Hardy."

HANNA (Hollywood)

'LITTLE ORPHAN ANNIE' Poor Thing!**Rates •**

Hollywood Preview

Paramount
57 Minutes**Ann Gillis, Robert Kent, June Travis, J. Farrell MacDonald, J. M. Kerrigan, Sarah Padden, James Burke, Ian MacLaren, Margaret Armstrong, Dorothy Vaughan, Ben Weldon.**
Directed by Ben Holmes

LITTLE ORPHAN ANNIE is a weakling! The comic strip has always been incredible, strictly for the younger juven-

iles, and Paramount has produced the picture on the same level. Except for one or two passable gag sequences, *ANNIE* offers practically nothing in the way of decent entertainment. It is hardly acceptable as dual bill fare. Frankly, it should be shelved!

Story revolves around Annie's (Ann Gillis) devotion to would-be prize fighter Robert Kent. She solicits from her impoverished neighbors enough money to train him for a bout, from which it is hoped he will earn enough to return

their money as well as pay off the loan sharks who constantly threaten their existence. First bout doesn't come off because of rain, but another one is arranged. Loan sharks attempt to kidnap him and hold him prisoner, but Kent is rescued by the women, sent to the fight and he scores a knockout in the eighth round. By this time the audience feels like his opponent.

Performances are fair, but of little help. Ditto for the direction of Ben Holmes.

HANNA (Hollywood)

MORE REVIEWS ON PAGE 6

'LITTLE ADVENTURESS' Pleasing Little Comedy-Drama

Rates • • for neighborhood duals

Columbia

60 Minutes

Edith Fellows, Richard Fiske, Jacqueline Wells, Cliff Edwards, Virginia Howell, Harry C. Bradley, Charles Waldron, Kenneth Harlan.

Directed by D. Ross Lederman

This is a pleasant enough fable about an orphan child and horse racing. The family folk will overlook the fact that it is obviously of "B" grade and enjoy it. The minor plot has been neatly handled by director Lederman. Edith

Fellows is a sympathetic little creature and Cliff Edwards lends admirable support. There is quite a bit of action, including several thrilling races, and good dialogue. Lacking the marquee strength to stand on its own, *LITTLE ADVENTURESS* is fine dual fare for any type of theatre.

Fellows finds herself orphaned when her performer parents are killed in a stage accident. With Cliff Edwards and trained horse, Counto, they start for her aunt's home in California. She insists that the nag has horse-racing possibil-

ities, but even Edwards laughs this off. Knowing how crabby her aunt is, Edith persuades Edwards to drive to her cousin, Richard Fiske, who welcomes them, but is just recently broke as a result of heavy race track losses. Jacqueline Wells, Fiske's fiancée, is anxious for Fiske to go into business. Fellows persists with faith in trained horse, enters it in several races, the last of which it wins brings fortune to all.

The racing shots are cleverly dubbed in.

PIX

'THE FRONTIERSMAN' Hopalong Cassidy in Good Form

Rates • • • for action houses

————— Hollywood Preview —————

Paramount

74 Minutes

William Boyd, George Hayes, Russell Hayden, Evelyn Venable, Charles A. Hughes, William Duncan, Clara Kimball Young, Emily Fitzroy, Dickie Jones, John Beach, Roy Barcroft, Robert Mitchell and his St. Brendan Boys.

Directed by Lesley Selander

Reliable Harry Sherman has turned out another top notch Hopalong Cassidy western. *THE FRONTIERSMAN* will entertain outdoor fans, particularly those who are familiar with this series. Story

is sympathetic and human, deftly interwoven with action and hard riding. It is far above what one expects in a western.

Beside his troubles with a mysterious cattle rustler, Bill Boyd is also called upon to straighten out a situation at the school where a severe teacher has incurred the wrath of the pupils. Boyd replaces her with Evelyn Venable over the protests of Charles A. Hughes, leader of the town. The school situation gradually straightens itself out, but the cattle thieving continues until Boyd discovers that Hughes is the real head of the gang. This revelation comes in time to prevent

Miss Venable from going through with her plans to marry Hughes.

The familiar trio of Boyd, Hayes and Hayden is, as usual, excellent. Miss Venable is a decorative addition. Hughes capably enacts the villain, while Dickie Jones stands out as an incorrigible youngster who finally succumbs to the charming Venable. The St. Brendan Boys give a novel and delightful twist to the story with their harmony singing.

Selander's direction blends the diverse story angles into fluid continuity full of suspense and interest.

HANNA (Hollywood)

'COLORADO TRAIL' Actionful Starrett Western

Rates • • for western houses

Columbia

54 Minutes

Charles Starrett, Iris Meredith, Dick Curtis, Edward LeSaint, Edward Piel, Sr., Al Bridge, Robert Fiske, Edmund Cobb, Sons of the Pioneers.

Directed by Sam Nelson

Plenty of hard-hitting by handsome Charles Starrett, the usual amount of fast riding and straight shooting and several pleasant song interludes by the Sons of the Pioneers all add up to first-rate entertainment for western fans. The

story, which has a few new twists, manages to hold the interest throughout and Director Nelson wisely never permits the romantic sequences to slow down the action.

Starrett plays an adventuresome cowhand on the side of law and order who is forced to oppose his own father. The latter is trying to force down the price of beef by buying up the land through which the ranchers drive the cattle to market. Although it looks for a time as if Starrett will be forced to kill his own parent, one of the old man's henchmen

eventually commits that cruel deed.

Dick Curtis, Al Bridge and Robert Fiske can always be depended upon to turn in convincing portrayals of bad men and Iris Meredith is capable, if not outstanding, as the self-willed heroine.

Photography is above par and the entire production is superior to most in the manner of presentation.

AD TIPS: Starrett and the Sons of the Pioneers have been teamed in several films and their names will attract devotees of outdoor action films.

LEYENDECKER

'GUN PACKER' Average Randall Western

Rates • • for western houses

Monogram

52 Minutes

Jack Randall, Raymond Turner, Louise Stanley, Charles King, Barlowe Borland, Glen Strange, Lloyd Ingraham, Lowell Drew, Ernie Adams, Forrest Taylor.

Directed by Wallace Fox

This moves a bit slower than previous Randall westerns for Monogram. However the story is above par, which may

compensate the action fans to some extent for the slower pace. We continue to find Randall one of the most pleasant of the saddle yodelers and his performance in this is no exception.

The plot has Randall a U. S. Marshall called in to investigate the mystery of the theft of gold bars from stage coaches. The stolen metal never reappeared. Our hero discovers that Charles King and his band use Barlowe Borland, an ex-

convict and mineralogist, melt the gold and mix it with ore, which is then supposedly mined from King's land. Randall shoots it out with the gang, and exposes their scheme.

An outstanding performance is given by Borland as the screwy "professor." The support is just average.

Wallace Fox could have speeded up the action by his direction.

PIX

PRODUCTION SECTION

7

DECEMBER 3, 1938

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

In addition to **Let Us Live** (Henry Fonda), the only other feature now working on this lot is **Lone Wolf's Daughter**, first of a contemplated series with Warren William in the title role. . . . Our promised investigation into the poor Columbia showing this season has not been without its difficulties. It was revealed that certain executives of the company had taken exception to various critical comments made by this department to the degree that the facilities of the studio's publicity department have been denied us, pending that time, as the Hollywood parlance puts it, "we will play ball." This is a criterion of the short sightedness of the same film moguls, who view every adverse criticism as a personal affront and in retaliation attempt to injure those whose unfavorable opinions should really serve them best. In fairness to Columbia, however, we must point out that this antagonism was nurtured to some slight degree, by one or two reportorial inaccuracies which seeped into our writings, despite what we deemed to be diligent checking. Nevertheless, if Columbia would peruse our favorable remarks on its policy and product with the same eagle eye it affixes to our more critical comments it would realize that the number of such errors are few and when they do occur this department prides itself on its willingness to correct them. . . . Regarding the weak Columbia product our complaint against the company is this: Production has been running at a snail's pace and whatever product does come through suggests marked economy and lack of ingenuity. This situation has existed not only during the past few weeks but for the last six or seven months. With the exceptions of **You Can't Take It With You**, **I Am the Law** and now, **Blondie**, there has not been a really commendable Columbia release since **The Awful Truth** in February. We realize that Columbia prefers to deal chiefly in low budgeted pictures and that too much cannot be expected from such minor efforts. But in the past, it has been the policy of the company to give these low priced pictures fair casts and some marketable selling angles, which made them exhibitor favorites. The recent output has been characterized by more stringent budget restrictions and, what is more serious, careless, haphazard production system which indicates little pride in the Columbia trademark and seemingly adheres to the thought that all pictures must be turned out as quickly and economically as possible in the hope that they will merely "pass." That they are not "passing" is reflected in the growing exhibitor disdain for Columbia product. The responsibility for this must be shouldered by Harry Cohn. He is not doing the good job of which he is capable. The Columbia studio has been completely run by this one man—Cohn. Not the least discouraging, and possibly the most incongruous feature of the situation, is the unalterable fact that Columbia is capable of turning out a top grade product. This has been emphasized time and time again. A few years ago this studio was the biggest threat the powerful majors had ever known.

Today with Universal, Paramount and Warners taxing their resources to make their lower priced product mean something at the boxoffice, and Republic and Monogram on the way up, Columbia has been quietly retired to a back seat. A spokesman for the organization points out that such slumps are bound to happen in any kind of industry—particularly in the picture business. This is all well and good, but not a satisfactory explanation to give exhibitors whose rentals must support the organization. . . . This black picture has its silver lining, apparently. An appraisal of forthcoming Columbia production plans reveals several factors, which upon materialization, are likely to cause a revision in our estimate of the company. Now ready for release is **There's That Woman Again** (Blondell-Douglas). **Lone Wolf's Daughter** may start a successful series and **Let Us Live** boasts Henry Fonda and Maureen O'Sullivan under the direction of John Brahm. Scheduled for immediate filming are **Plane Number 4**, to be directed by Howard Hawks and co-star Jean Arthur and Cary Grant. The second of the **Blondie** series is set to get underway as we go to press. **Lost Atlantis**, the Trem Carr pre-historic production, is to be an important Columbia endeavor as will be the filmization of the successful stage play **Blind Alley**, for which Chester Morris has been secured to play the lead. Frank Capra is preparing a story tentatively titled **Gentleman from Montana**. Director Brahm's next assignment will be the recently purchased **Prison Surgeon**, with Walter Connolly. Of course, the much publicized **Golden Boy** is still in the limelight as an important release on Columbia's '38-'39 program. **Good Girls Go To Paris** is another story on which Mr. Cohn is reported to be looking quite favorably as an A production. In the lower brackets, the recent Columbia acquisition of several Jack London stories is to be viewed as a definite effort on the part of the company to do something to build up the potentialities of its action offerings. Charles Bickford will star in the first of the group, titled **Power To Burn**. If he can be retained for the remaining pictures it will be to the studio's advantage. Bickford is a typical London hero and both those names spell boxoffice. Such is the immediate future Columbia line-up. It presents a most encouraging picture. Here is a wish that it turns out that way, for Columbia fills a direly needed spot in exhibition requirements and independent theatre owners are anxious to see the company succeed.

GRAND NATIONAL

Exile Express (Anna Sten) is still shooting and **Trigger Pals**, the Art Jarrett western, is approaching completion. . . . Other scheduled production by this company has been halted pending the final settlement of the financial and administrative problems presently confronting executives of the company in New York. A truly surprising move was the withdrawal of Franklyn Warner's FINE ARTS unit from the

(Continued on next page)

Size-Ups

(Continued from page 7)

GRAND NATIONAL set-up. This step was made all the more amazing in that for some days the belief persisted that Hammons would be forced to step down due to his inability to produce the financing he had promised. The money was forthcoming at the last moment and in such a manner that there was nothing for Warner to do but to drop out of the scene. This is viewed by insiders as a planned move by Hammons to oust Warner in order that G-N might be freed of his supervisory voice in certain matters set forth in his contract. This pact was signed before Hammons definitely entered the G-N scene and gave Warner the power to veto various deals that might be entered into by G-N. Apparently Hammons was not in accord with these concessions, hence forced Warner's hand and his subsequent retirement from the scene. The assets of FA have been purchased by Hammons and assumption of its production obligations will be taken over by a newly organized company, whose name the executive has not yet revealed. Those FA pictures already completed including the now editing **Long Shot** will be released by G-N. Other than the announcement that G-N's own distribution set-up will be arranged for in England, there appears to be no other news regarding G-N's immediate plans. Production at the Hollywood plant is now awaiting word from the East and final settlement of the financial ramifications.

METRO-GOLDWYN-MAYER

With nine features currently occupying studio space, this lot is the most active in Hollywood. New additions to the line-up are **Huckleberry Finn**, **Song of the West** and **Broadway Serenade**. The latter two split the Eddy-MacDonald team, the former appearing in **Song**, with Miss MacDonald holding her own in **Serenade**. . . . Nat Levine will soon start production on **Secrets of a Nurse**, his first M-G-M effort. . . . Only other news from Metro is the recurrence of reports that the studio is negotiating with WB for the rights to the Romberg operatta **The Desert Song** as a MacDonald-Eddy vehicle. WB does not seem able to cast the piece and is reported to be willing to consent to the sale if certain M-G-M star names are offered in exchange.

MONOGRAM

The last fortnight has seen two pictures completed here and the beginning of production on another. Those finished are **Tough Kid** (Darro) and **Wild Horse Trail** (Randall). Scheduled to start shortly is the first of a series of **Tailspin Tommy** pictures to be made by Paul Malvern for Mono release. Screenplay is completed and Milburn Stone, and Marjorie Reynolds will head the cast supporting John Trent in the title role. . . . Dorothy Reid, wife of the late Wallace Reid and formerly a supervisor for Monogram, has been made story editor for the company succeeding Arthur Fitrichards.

PARAMOUNT

Production continues at a neat clip with the start of two more A pictures: **I'm From Missouri** (Bob Burns) and **Lady From Kentucky** (George Raft), bringing the total of top Paramount attractions before cameras to seven. . . . Y. Frank Freeman is en route to the coast to assume his new post, while Adolph Zukor is making preparations for his European departure. He will probably leave after the holidays. No vital changes have as yet taken place in the Paramount personnel, but with the arrival of Freeman there may be a shake-up. . . . Paramount provides the most amusing news

of the week with its censorship troubles. The naughty can-can dance in **Zaza** was thumbed-down by the Hays office, so it is being reshot from different angles to lessen the alleged suggestive aspects. As if this weren't enough, the Breen department is convinced that the title on this company's forthcoming jitterbug offering **Some Like It Hot** has sex implications. Paramount points out that the word "hot" signifies in this sense a specific type of music and will continue to use the title until convinced the Hays nix is legitimate. . . . Paramount is rushing production on the recently acquired **Invasion**, due to its timeliness. It is announced as one of the top pictures of the year and studio executives hope to assemble a heavy name cast. . . . Success of the Lamour-Raft team in **Spawn of the North** has inspired the studio to continue the twosome. They are scheduled to make **Two Time Loser** and **Moon Over Burma**. . . . Plan to remake **Shanghai Express**, with Anna May Wong in the leading role, has been dropped.

REPUBLIC

Two pictures shooting, with others scheduled to begin as we go to press. Writers are working at top speed on 24 stories, majority of which will go into production within the next 90 days. . . . Charles E. Ford, who has been producing the Roy Rogers westerns, unexpectedly resigned from Republic, effective upon final editing of **Shine On, Harvest Moon**. No successor has been named, the report being that director Joe Kane will handle both assignments. He has megged all Rogers pictures to date. . . . M. H. Hoffman, the well known independent producer who recently affiliated with this company, is readying production on three features. **Phantom of the Circus**, first of the trio, is scheduled to start within the next few weeks. Others being written are **Under Cover Woman** and **Highway Police Patrol**. . . . Richard Dix has finally been signed to play the lead in **Wagons Westward**. Recalling his splendid work in **Cimarron**, we would say he is a most happy selection. . . . **All the Tomorrows**, with Frieda Inescourt, will go before the cameras when the actress finishes her stint for RKO. Henry Wilcoxon is being talked of for the male lead.

RKO-RADIO

Five pictures in production—a good average for this lot. **The Flying Irishman** (Corrigan) and **Twelve Crowded Hours** (Dix) were recently begun. As this company approaches its exit from 77B, it is in a much better condition than expected. Production is slightly ahead of release dates and with the opening of **Gunga Din** on Christmas day the company will have a rather formidable array of new year releases. . . . Meanwhile the slashing of studio personnel continues in all departments. Players and writers are being held only on picture to picture commitments. This means that when the outfit's financial difficulties are settled those in charge will be able to start from scratch and build their talent roster as they see fit. . . . George Schaefer is virtually assured of a free hand at the insistence of the RKO creditors, who demand that the majority of the men to be appointed to the board of directors be friendly to the executive's aims and ambitions. Schaefer is currently looking over the scene at the studio.

20th CENTURY-FOX

With 29 of the 52 pictures on the 20th Century schedule for the '38-'39 season either completed or in the last stages

(Continued on page 12)

PRODUCTION RECORD

In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.
All new product is on 1938-39 programs, unless otherwise noted.

COLUMBIA

Sold 1938-39 Features (41) Completed (11) In Production (3)
Westerns (22) Completed (6) In Production (0)
Serials (4) Completed (2) In Production (0)
All pictures on '37-'38 program released

RACKETEERS

Shooting started—November 16 (Completed)
Drama

Cast: Alan Baxter, Jacqueline Wells, Joseph King, Gordon Oliver, Willard Robertson, John Tyrell, Ed Fetherton, Dick Curtis, Harry Strong

Directed by C. C. Coleman, Jr. Produced by W. MacDonald
Story: (Unavailable; see next issue.)

LONE WOLF'S DAUGHTER

Shooting started—November 22
Mystery

Cast: Warren William, Ida Lupino, Virginia Weidler

Directed by Peter Godfrey Produced by Joseph Siström
Story: (Unavailable; see next issue.)

LET US LIVE

Shooting started—November 28
Drama

Cast: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy
Directed by John Brahm Produced by William Perlberg
Story: (Unavailable; see next issue.)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
11/15 Adventures in Sahara (Orig. Revolt in Sahara)	9/24	7/15 Pioneer Trail (Orig. Valley of Violence)	4/23
11/30 Blondie	9/24	7/21 Reformatory (Orig. Orphans of the Law)	5/14
10/5 California Cavalcade	11/19	12/8 Rio Grande (Orig. North of Texas)	9/10
10/12 Crime Takes a Holiday	4/9	Rio Grande Roundup	11/19
10/12 Flight to Fame (Orig. Wings of Doom)	7/12	7/28 South of Arizona (Orig. Singing Guns)	5/14
9/30 Girl's School	7/16	Spider, The (serial)	9/10
8/15 Gladiator, The	6/4	Stage Coach Days	3/23
6/27 Highway Patrol (Orig. State Patrol)	4/9	9/22 Stranger From Arizona (Orig. Phantom Trail)	7/16-30
10/19 Homicide Bureau	8/13	11/22 There's That Woman Again	10/8
8/25 I Am the Law (Orig. Outside the Law)	6/4	Thundering West, The	4/9
11/2 In Early Arizona	8/27	6/30 West of Cheyenne (Orig. Trail of the Tumbleweed)	10/22
12/27 International Spy (Orig. Spy Ring)	10/22	10/2 West of Sante Fe	8/13
8/29 Lady Objects, The	7/2	Wild Bill Hickok (serial)	6/4
5/12 Law of the Plains	2/26	Wreckage	11/5
10/24 Law of the Texan (Orig. South of the Rio Grande)	9/10	9/29 You Can't Take It With You	5/14
12/7 North of Shanghai (Orig. Life Is Cheap)	10/22		
8/22 Phantom Gold	6/18		

STORY BUYS

"Prison Surgeon," original by William Ullman, Jr.

CONTRACTS

Arthur Lake, Infant Larry Simms signed for "Blondie" series

Director Frank Strayer to term deal

Jack Holt retied for four pictures (Darmour)

CASTINGS — DIRECTORIAL ASSIGNMENTS

Cary Grant, Jean Arthur to "Plane No. 4"

Bill Elliott, Dorothy Gulliver to "The Guerrillas"

Joseph Levering to direct "The Guerrillas"

Iris Meredith, Rita Hayworth, Diana Lewis, Walter Abel to "First Offender"

GRAND NATIONAL

Sold 1938-39 Features (26) Completed (4) In Production (1)
Westerns (24) Completed (5) In Production (1)

TRIGGER PALS

Other details—issue November 19

Story: Rustlers, guided secretly by Ted Adams, land broker intent on buying all of the ranches in a certain valley, have been reducing herds to the extent that property owners cannot meet their land payments. Art Jarrett, along with his pals, Lee Powell and Al St. John, succeed in securing the necessary evidence to convict the criminals.

Release Date	IN PRODUCTION		Details in Issue
	Exile	Express (Orig. Exile)	
		11/5	
		RECENTLY COMPLETED	
Cipher Bureau	8/26	Ride 'Em Cowgirl	9/10
Frontier Scout	8/13	Sunset Strip Case (Orig. Murder on Sunset Boulevard)	8/13
Renfrew No. 3			
Last Barrier	11/5	10 14 Shadows Over Shanghai	7/30
Long Shot	11/5		

METRO-GOLDWYN-MAYER

Sold 1938-39 Features (44-52) Completed (15) In Production (9)
Last release on '37-'38 program—"Marie Antoinette"

SONG OF THE WEST

Shooting started—November 25

Musical drama

Cast: NELSON EDDY, Virginia Bruce, Lionel Barrymore, Victor McLaglen, Edward Arnold

Directed by Jack Conway Produced by Harry Rapt

Story: This takes place in 1860. Nelson Eddy is a recent law graduate who returns to his Western home to discover his father, Lionel Barrymore, and his friends fighting the railroads who are encroaching on their property. They expect Eddy to help them. He does, but not before he loses their friendship because of a misunderstanding. Virginia Bruce is the romantic interest.

BROADWAY SERENADE

Shooting started—November 28

Musical drama

Cast: JEANETTE MacDONALD, Lew Ayres, Ian Hunter, Virginia Grey, Franklin Pangborn

Directed and produced by Robert Leonard

Story: To aid her pianist husband accept a European scholarship, Jeanette MacDonald goes on the stage where she becomes a musical comedy star. Her success breaks up their marriage. It is not until sometime later when Ayres also gets a break that they are reunited.

HUCKLEBERRY FINN

Shooting started—November 19

Comedy drama

Cast: MICKEY ROONEY, Lynn Carver, Jo Ann Sayers, Rex Ingram, Walter Connolly, Elisabeth Risdon, Irving Bacon

Directed by Richard Thorpe Produced by Joseph Mankiewicz

Story: Based on the Mark Twain classic of the same name, this casts Mickey Rooney in the title role of an orphaned river waif whose youthful trials comprise the major portion of the story.

Release Date	IN PRODUCTION		Details in Issue
	Exile	Express	
Burn 'Em Up O'Connor	11/9	Ice Follies of 1939	10/22
Honolulu	11/5	Idiot's Delight	10/22
I Take This Woman (Orig. New York Cinderella)	10/22	Wizard of Oz	10/22

RECENTLY COMPLETED

8/19 Blockheads (Orig. Meet the Missus)	6/18	12/2 Out West with the Hardys	10/8
9/2 Boystown	6/18	8/12 Rich Man, Poor Girl (Orig. It's Now or Never)	7/2
7/29 Chaser, The	6/18	11/25 Shining Hour, The	8/27
12/23 Christmas Carol, A	10/22	7/15 Shopworn Angel	4/9
8/5 Crowd Roars, The (Orig. Give and Take)	5/14	8/9 Stabmates	7/16
12/9 Dramatic School	9/24	Stand Up and Fight	10/22-11/5
7/8 Fast Company	6/4	10/28 Sweethearts	7/2
12/16 Girl Downstairs, The (Orig. Katherine the Last)	10/22	10/14 Three Loves Has Nancy	7/16
11/4 Great Waltz, The	5/21	10/26 Too Hot To Handle	5/14
10/21 Listen Darling	7/16	6/10 Toy Wife, The	3/26
7/22 Love Finds Andy Hardy	6/4	10/13 Vacation From Love	8/13
6/17 Lord Jeff	3/26	6/24 Woman Against Woman (Orig. Enemy Territory)	4/23
8/26 Marie Antoinette	1/15	10/14 Young Dr. Kildare	9/24

STORY BUYS

"10 Penny Gross," original by Rowland Brown

"Twenty Little Working Girls" by Val Burton and Bradford Ropes

(Continued on next page)

Independent EXHIBITORS FILM BULLETIN

(Continued from preceding page)

CONTRACTS

Loni Lynn retired
George Murphy, Ina Claire, June Preisser to term deal
Producer John Considine retired
Director Rheinhold Schunzel and Robert Sinclair optioned

CASTINGS — DIRECTORIAL ASSIGNMENTS

Miles Mander to British made "Good-bye Mr. Chips"
Helen Jerome Eddy to "Burn 'Em Up O'Connor"
Sidney Franklin to direct "Madame Curie"
Miliza Korjus to "Bozo Sandor"
Clark Gable to "A Lady Comes to Burkburnett"

MONOGRAM

Sold 1938-39 Features (26) Completed (8) In Production (0)
Westerns (16) Completed (6) In Production (0)
All pictures on 1937-38 program released

WILD HORSE TRAIL

Shooting started—November 19 (Completed)
Western

Cast: Jack Randall, Dorothy Short, Frank Vaconelli, Dennis Moore, Warner Richmond, Ed Cassidy, Walter Long, Charles King, Earl Douglass

Directed by Robert Hill Produced by Robert Tansey
Story: Jack Randall tracks down a gang or rustlers, whose leader is responsible for the death of his brother. He also is in a position to aid Dorothy Short with whom he engages in a romance.

TOUGH KID

Shooting started—November 19 (Completed)
Action

Cast: Frankie Darro, Dick Purcell, Don Rowan, Judith Allen, Lillian Elliott, William Ruhl, Ralph Peters, Max Davidson, Harry Harvey, Jr., Wilbur Mack, Joe Girard

Directed by Howard Bretherton Produced by Lindsley Parsons
Story: Frankie Darro's brother, Dick Purcell, is scheduled to box in an important match. Gambling interests attempt to have him throw the bout through his girl friend, Judith Allen. They frame Purcell into believing she is desperately ill requiring a substantial amount of money for an operation. In the nick of time, Frankie Darro discovers the real scheme, gets the fight outlawed, and in the second encounter Purcell wins.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/2 Barefoot Boy	6/18	6/22 Romance of the Limberlost	5/14
11/16 Gang Bullets	10/22	11/23 Song of the Buckaroo (Orig. Little Tenderfoot)	11/5
11/2 Gangster's Boy	9/24	9/14 Starlight Over Texas (Orig. Circus Comes to Town)	7/16
11/9 Gun Packer	10/8	8/24 Under the Big Top (Orig. Circus Comes to Town)	7/16
12/7 I Am a Criminal	11/5	9/21 Wanted By the Police	8/13
7/6 Man's Country	6/4	10/12 Where the Buffalo Roam	9/10
6/8 Marines Are Here, The	4/23		
9/14 Mexicali Kid	8/13		
10/5 Mr. Wong, Detective	9/10		

PARAMOUNT

Sold 1938-39 Features (52) Completed (27) In Production (8)
Westerns (6) Completed (6) In Production (0)
All pictures on 1937-38 program released

I'M FROM MISSOURI

Shooting started—November 19
Comedy-drama

Cast: Bob Burns, Gladys George, Judith Barrett, William Henry, Doris Lloyd, Patricia Morrison, Gene Lockhart, E. E. Clive, Barry MacKay

Directed by Theodore Reed Produced by Paul Jones
Story: Burns is a small town banker who endeavors to save the mule raising business of his friends by going to England to persuade the government to influence its citizens to use mule driven tractors instead of engine driven ones. Gladys George plays his socially ambitious wife.

LADY FROM KENTUCKY

Shooting started—November 24
Drama

Cast: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts, Louise Beavers

Directed by Alexander Hall Produced by Jeff Lazarus
Story: This is the story of a gambler, George Raft, who is rehabilitated by a girl, Ellen Drew.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Bulldog Drummond's Secret Police	11/19	Midnight	11/19
Cafe Society	10/22	Never Say Die	11/5
Hotel Imperial	11/5	Union Pacific	11/5

RECENTLY COMPLETED

1/20 Ambush	10/8	7/8 Pride of the West (Orig. Beneath Western Stars)	5/14
9/23 Arizona Bracelets	11/19	6/17 Prison Farm	2/26
11/25 Arkansas Traveler	7/16	7/29 Professor Beware	12/4
Bulldog Drummond (Orig. Scotland Yard vs. Bulldog Drummond)	8/27	10/28 Ride a Crooked Mile (Orig. Escape from Yesterday)	7/30
12/30 Artists and Models Abroad	5/21	9/17 Riders of the Range	10/8
7/24 Bar 20 Justice	12/18	9/2 Sons of the Legion	7/16
7/2 Booloo	6/18	8/26 Sing You Sinners	4/9
8/19 Bulldog Drummond in Africa	6/4	12/9 Spawn of the North	3/26
9/30 Campus Confessions	7/16	8/27 Say It In French	8/13
1/20 Disbarred	8/27	8/12 Sunset Trail (Orig. Silver Trail Patrol)	7/30
Frontiersmen. The	8/27-9/10	11/18 Texans, The	2/36-3/26
8/5 Give Me a Sailor	4/23	11/18 Thanks for the Memory	8/13
10/14 If I Were King	5/21	Tom Sawyer, Detective	9/24
11/4 Illegal Traffic	8/13	2/26 Tropic Holiday	7/2
9/9 In Old Mexico (Orig. Return of the Fox)	5/21	2/17 Touchdown, Army (Orig. Parents on Probation)	11/5
10/21 King of Alcatraz	7/30	6/3 You and Me	1/29
1/6 King of Chinatown	9/24	1/27 Zaza	7/2
12/2 Little Orphan Annie	10/8		
10/30 Men With Wings	5/14		
10/28 Mysterious Rider, The	7/2		
1/12 Paris Honeymoon	6/4		
2/10 Persons in Hiding	10/22		

STORY BUYS

"The Cat and the Canary" remake rights to comedy mystery by John Willard
"Happy Ending" by Patterson McNutt

CONTRACTS

Joseph Allen, Jr. to term deal
Producer Andrew Stone optioned for year

CASTINGS — DIRECTORIAL ASSIGNMENTS

George Raft, Dorothy Lamour to "Two Time Loser"
Rex O'Malley to "Midnight"
Evelyn Keyes, Lon Chaney, Jr., Francis MacDonald, Stanley Ridges, Henry Kolher to "Union Pacific"
Brian Donlevy replaces J. Carroll Naish in "Union Pacific"
Evelyn Venable, Donald Woods, C. Henry Gordon, Sidney Toler to "Heritage of the West"
Bob Hope, Shirley Ross, Gene Krupa and his orchestra to "Some Like It Hot"
Buck Jones, Helen Twelvetrees, Grant Withers, Robert Armstrong to "Me an' My Gal"
Kurt Neumann to direct "Me an' My Gal"

REPUBLIC

Sold 1938-39 Features (31) Completed (6) In Production (2)
Westerns (24) Completed (11) In Production (0)
Serials (4) Completed (4) In Production (0)
Last release on '37-'38 program—"Rhythm of the Saddle"

MYSTERIOUS MISS X

Shooting started—November 25
Mystery

Cast: Michael Whalen, Mary Hart, Chick Chandler, Regis Toomey, Mabel Todd, Don Douglas, Wade Boteler, Dorothy Tree, Frank Thomas

Directed by Gus Meins Produced by Herman Schlom
Story: Michael Whalen is a stranded actor who becomes involved in a murder when a play "prop" leads the people to believe he is a Scotland Yard inspector. Whalen plays straight because of Mary Hart whose father is accused of the crime. Whalen succeeds in clearing up the mystery.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Fighting Thoroughbreds	11/19		

RECENTLY COMPLETED

8/15 A Dangerous Adventure	6/18	6/13 Ladies in Distress (Orig. First Prize)	1/15
7/15 Army Girl	5/14	11/22 Orphans of the Street	10/22
9/4 Billy, the Kid, Returns	8/13	9/20 Overland Stage Riders	8/13
8/8 Come On, Leathernecks	7/2	8/28 Pals of the Saddle	7/30
Dick Tracy Returns (serial)	6/18	9/25 Prairie Moon	9/10
9/29 Down in Arkansas	8/27	Red River Range	11/5
8/15 Durango Valley Raiders	4/23	5/15 Riders of the Black Hills	5/14
Federal Man Hunt	11/19	Rodeo Busters	10/8
8/15 Fighting Devil Dogs (serial)	3/26	11/19 Sante Fe Stampede	10/22
Hawk of the Wilderness (serial)	9/24	Shine On, Harvest Moon	11/19
8/1 Heroes of the Hills (Orig. Western Justice)	6/18	11/8 Storm Over Bengal (Orig. Bengal Lancer Patrol)	9/24
8/29 Higgins Family (Orig. Everything Happens To Us)	7/16	8/22 Tenth Avenue Kid	7/16
10/29 I Stand Accused	9/24	11/19 Texas Rangers	10/22
		11/28 Western Jamboree (Orig. Bloom on the Sage)	11/5

CONTRACTS

Lucille and Russell Gleason signed for "Higgins Family" series

CASTINGS — DIRECTORIAL ASSIGNMENTS

Charles Bickford to "Street of Missing Men"
Charles Lamont to direct "Pride of the Navy"

RKO-RADIO

Sold 1938-39 Features (54) Completed (13) In Production (5)
Westerns (6) Completed (4) In Production (0)

To be delivered on '37-'38 program—

1 Astaire-Rogers musical; 1 Bobby Breen picture

THE FLYING IRISHMAN

Shooting started—November 16

Drama

Cast: Douglas Corrigan, Paul Kelly, Robert Armstrong, Donald McBride, John Arledge, Dorothy Appleby

Directed by Leigh Jason Produced by Pandro S. Berman

Story: This deals with the life and flying career of Douglas Corrigan, the young aviator who made headlines with his "wrong way" trip to Dublin.

TWELVE CROWDED HOURS

Shooting started—November 26

Drama

Cast: Richard Dix, Lucille Ball, Donald McBride, Bradley Page, Allan Lane

Directed by Lew Landers

Produced by Robert Sisk

Story: This deals with the adventures of a metropolitan reporter, Richard Dix, who tracks down members of a gang of policy racketeers responsible for the murder of his managing editor.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Castles, The	11/5	Love Affair	10/8-11/5
Fisherman's Wharf	11/19		

RECENTLY COMPLETED

10/14 A Man To Remember	8/13-27	10/21 Mad Miss Manton, The	7/16
Arizona Legion	11/19	7/29 Mother Carey's Chickens	5/14-7/2
Annabel Takes a Tour	8/27-9/24	10/7 Mr. Doodle Kicks Off	7/30
9/9 Affairs of Annabel	6/18-7/2	12/2 Next Time I Marry	11/8
Beauty for the Asking	11/19	(Orig. Trailer Romance)	
5/20 Blind Alibi	4/26	12/16 Pure in Mind, The	10/22-11/5
6/17 Blonde Cheat	4/9	(Orig. Saints Without Wings)	
6/24 Border G-Man	5/14-7/30	9/16 Renegade Ranger, The	7/30
8/26 Breaking the Ice	6/4-7/2	(Orig. O'Brien No. 4)	3/12
9/2 Carefree	5/14-7/2	7/22 Sky Giant	5/14-6/18
9/23 Fugitives for a Night	7/30	10/28 Tarnished Angel	9/10-24
4/22 Go Chase Yourself	2/26	(Orig. Miracle Racket)	3/12
5/13 Gun Law	6/18-7/2	This Marriage Business	10/8
Gunga Din	7/2-30	Trailer Romance	
7/1 Having Wonderful Time	10/9		
Lawless Valley	10/8-11/5		
11/5 Law West of Tombstone	10/8		

CONTRACTS

Comedian Joe Lewis termed
Wendy Barrie to three picture deal
James Ellison termed
Youngsters Roger Daniel, James McCallion, John Edward Fitzgerald, Walter Ward, Walter Tetley, Paul White termed

CASTINGS — DIRECTORIAL ASSIGNMENTS

James Ellison replaces Cary Grant in Ginger Rogers starrer "Little Mother"
Etienne Girardot to "The Castles"

20th CENTURY-FOX

Sold 1938-39 Features (44-56) Completed (32) In Production (4)
All pictures on 1937-38 program released

MR. MOTO IN PORTO RICO

Shooting started—November 23

Mystery

Cast: Peter Lorre, Amanda Duff, Jean Hersholt, Leon Ames, Robert Lowery, Warren Hymer, Paul Harvey, Charles D. Brown, Neely Edwards, Douglas Dumbrille, Antonio Moreno

Directed by Herbert Leeds

Produced by John Stone

Story: Mr. Moto (Peter Lorre) outwits a group of diamond smugglers operating from the Tiger Swamps in Porto Rico.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
1/20 Charlie Chan in Honolulu	11/5	2/17 Wife, Husband and Friend	11/19
Dangerous Cargo	11/19		

RECENTLY COMPLETED

7/1 Always Goodbye	4/23	Mr. Moto Takes a Vacation	10/9
11/4 Always in Trouble	6/18	9/2 My Lucky Star	5/14
2/10 Arizona Wildcat	9/10	6/10 One Wild Night	3/26
12/16 Down on the Farm	8/27	7/8 Panamint's Bad Man	5/14-21
Everybody's Baby	10/8	Pardon Our Nerves	
(Orig. Bundle of Joy)	7/16	(Orig. Samson and the Ladies)	9/24
12/9 Five of a Kind	7/16	7/8 Passport Husband	5/14
8/5 Gateway	5/21	Road Demon	
(Orig. Ellis Island)		(See Sport Series No. 2)	7/2
11/25 Girl From Brooklyn	7/16	9/9 Safety in Numbers	7/2
(Orig. By the Dawn's Early Light)	7/2	Samson and the Ladies	9/24
9/16 Hold That Co-Ed	4/23	11/18 Sharpshooters	7/30
7/22 I'll Give a Million	8/27	(See Daredevils No. 1)	3/26
Inside Story	8/27	8/21 Speed to Burn	6/4
(Orig. A Very Practical Joke)		10/14 Straight, Place and Show	7/16
12/3 Jesse James	5/14	9/30 Submarine Patrol	5/14
11/11 Just Around the Corner	9/10	(Orig. Wooden Anchors)	10/8
(Orig. Lucky Penny)	10/22	10/28 Suez	10/8
12/30 Kentucky	5/21	1/13 Tailspin	8-22
3/10 Little Princess, The	6/4	12/23 Thanks for Everything	10/8
9/23 Meridian 7-1212		1/27 Three Musketeers, The	9/24
10/7 Meet the Girls	6/18	12/9 Up the River	7/16
10/7 Mr. Moto's Last Warning		12/16 While New York Sleeps	
(Orig. Mr. Moto in Egypt)			

CONTRACTS

Kane Richmond, June Gale, George Sanders, Douglas Fowley, Sidney Toler optioned

Writers Harry Tugend, Lou Breslow optioned

Writer Manny Seff termed

CASTINGS — DIRECTORIAL ASSIGNMENTS

Otto Brower to direct "Winner Take All"
Irving Cummings to direct "The Life of Alexander Graham Bell"
Richard Greene to "A Briton at Yale"
Alice Faye to "The Life of Lillian Russell"
Warner Baxter title role in "Return of the Cisco Kid"
George Marshall to direct "Take Her Down"
Anita Louise to "The Hound of the Baskervilles"

UNITED ARTISTS

GOLDWYN: Sold for 1938-39 (5) Completed (1) In Production (1)
SELZNICK: Sold for 1938-39 (2) Completed (1) In Production (0)
WANGER: Sold for 1938-39 (5) Completed (2) In Production (1)
KORDA: Sold for 1938-39 (5) Completed (0) In Production (0)
SMALL: Sold for 1938-39 (5) Completed (1) In Production (1)
ROACH: Sold for 1938-39 (8) Completed (2) In Production (1)

KING OF THE TURF

Shooting started—November 17

Drama

Cast: Adolphe Menjou, Roger Daniel, Alan Dinehart, William Demarest, George McKay, Walter Abel

Directed by Alfred Green

Produced by Edward Small

Story: This concerns a well known racing figure, Adolphe Menjou, who goes to seed when one of his horses and a jockey is killed during a race. Some years later he meets and is rehabilitated by a youngster, Roger Daniel, who turns out to be his own son.

WUTHERING HEIGHTS

Shooting started—November 28

Drama

Cast: Merle Oberon, Laurence Olivier, David Niven, Flora Robson, Hugh Williams, Cecil Humphreys, Geraldine Fitzgerald, Leo G. Carroll

Directed by William Wyler Produced by Samuel Goldwyn
Story: Based on the famous novel by Emily Bronte this deals with the story of a girl who lives alone in a house called Wuthering Heights. She is in love with two men, one of whom is Laurence Olivier. He goes to America after she spurns him and upon his return to England dedicates his life to one of revenge.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
It's Spring Again (Roach)	11/19	Stagecoach (Wanger)	11/19

RECENTLY COMPLETED

7/22 Algiers (Wanger)	4/9	10/14 There Goes My Heart (Roach)	6/18
11/1 Cowboy and the Lady, The (Goldwyn)	7/2	Topper Takes a Trip (Roach)	9/24
12/29 Duke of West Point (Small)	10/8	11/4 Trade Winds (Wanger)	8/27
Made for Each Other (Selznick)	9/10	10/7 Young in Heart, The (Selznick)	5/14

CASTINGS — DIRECTORIAL ASSIGNMENTS

Hall Johnson Choir to "It's Spring Again" (Roach)

(Continued on next page)

(Continued from preceding page)

UNIVERSAL

Sold 1938-39 Features (40) Completed (16) In Production (3)
 Westerns (10) Completed (2) In Production (0)
 Serials (4) Completed (3) In Production (0)
 Last release on '37-38 program—"That Certain Age"

YOU CAN'T CHEAT AN HONEST MAN

Shooting started—November 21

Comedy

Cast: W. C. Fields, Edgar Bergen and Charlie McCarthy,
 Frank Jenks, Princess Baba, Edward Brophy, Grady
 Sutton, David Oliver, Frank Melton

Directed by George Marshall Produced by Lester Cowan
 Story: (Unavailable; see next issue.)

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
12/23 Newsboys Home	11/19	Son of Frankenstein	11/19
RECENTLY COMPLETED			
9/16 Black Bandit	8/13	6/17 Outlaw Express	5/14
(Orig. Twins of the West)		(Orig. Pony Express Days)	
Buck Rogers (serial)	10/8	9/9 Personal Secretary	8/13
Dead Don't Care, The	11/5	(Orig. The Comet)	
11/4 Exposed	9/10	Pirates of the Skies	11/5
9/2 Freshman Year	7/2	Red Barry (serial)	6/18
12/16 Gambling Ship	11/19	8/19 Road to Reno	6/18
Ghost Town Riders	11/5	10/21 Service De Luxe	8/27
His Exciting Night		6/15 State Prison	6/4
(Orig. Adam's Evening)	9/24	10/28 Storm, The	9/10
Honor of the West	11/5-19	11/11 Strange Faces	9/24
10/21 Last Express, The	8/27	1/13 Swing, Sister, Swing	11/5
12/16 Last Warning, The		10/7 Swing That Cheer	8/27
(Orig. Dead Don't Care)	11/5	10/7 That Certain Age	7/2
Little Tough Guys in		West Side Miracle	10/8
Society	10/8	9/16 Youth Takes a Fling	7/2
8/12 Missing Guest, The	6/18		

STORY BUYS

"The Modern Cinderella" forthcoming novel of James M. Cain

"The Under Pup," by I. A. R. Wylie

CONTRACTS

Richard Arlen signed for six action pictures

Bruno Frank, exiled German writer, to staff

CASTINGS — DIRECTORIAL ASSIGNMENTS

Ernest Cossart to "Three Smart Girls Grow Up"

WARNER BROTHERS

Sold 1938-39 (52) Completed (24) In Production (7)
 All pictures on '37-38 program released

IN PRODUCTION			
Release Date	Details in Issue	Release Date	Details in Issue
Always Leave Them Laughing	11/5	Nancy Drew, Reporter	11/5
Dodge City	11/19	Oklahoma Kid	11/5
Juarez	11/19	Yes, My Darling Daughter	11/19
RECENTLY COMPLETED			
7/30 Amazing Dr. Clitterhouse	3/12	King of the Underworld	6/4
Adventures of Jane Arden	11/5	(Orig. Unlawful)	
11/26 Angels With Dirty Faces	7/2	Little Miss Thoroughbred	2/12
Blackwell's Island	7/16	8/6 Mr. Chump	3/26
9/3 Broadway Musketeers		7/9 My Bill	
(Orig. Three Girls On Broadway)	6/4	(Orig. In Every Woman's Life)	4/9
10/29 Brother Rat	7/16	11/19 Nancy Drew, Detective	9/10
6/18 Cowboy from Brooklyn	1/29	Off the Records	
Crime is a Racket	9/24	(Orig. Unfit to Print)	9/10
Curtain Call	7/30	7/23 Penrod's Double Trouble	12/18
12/24 Dawn Patrol	8/13	7/16 Racket Busters	5/14
8/20 Four's A Crowd	3/26	Secret Service of the Air	10/9
8/27 Four Daughters		10/15 Sisters, The	6/18
(Orig. Sister Act)	5/14	They Made Me a Criminal	9/10
10/1 Garden of the Moon	4/23	Torchy Gets Her Man	7/30
Going Places	8/13	Torchy in Chinatown	8/27
6/11 Gold Diggers in Paris	1/29-2/26	6/18 When Were You Born?	3/12
Hard to Get		Wings of the Navy	7/16-30
(Orig. Head Over Heels)	6/18	Women in the Wind	9/24
12/10 Heart of the North	7/15-8/13		

STORY BUYS

"Call Back" novel by Paul Conway

CONTRACTS

Writers Vincent Sherman, Wally Klein, Ivan Goff optioned

Writer Aneas MacKenzie retired

Jane Bryan to new deal

Georgia Hawkins optioned

Larry Williams to term deal

Joe Cunningham, Frank Shannon for one picture deal

CASTINGS — DIRECTORIAL ASSIGNMENTS

Ann Sheridan to "Dodge City"

James Cagney, John Garfield, Ann Sheridan to "Each Dawn I Die"

Glenda Farrell, Barton MacLane, John Miljan, Joseph Downing to "Torchy Runs for Mayor"

Ray McCarey to direct "Torchy Runs for Mayor"

Olin Howland to "Broadway Cavalier"

Gale Page femme lead in "Brother Orchid"

Claude Rains, Fay Bainter to "Concentration Camp"

Rosella Towne to "Student Nurse"

Jane Bryan to "Gantry the Great"

George Brent to "Mutineers"

Margaret Lindsay, John Litel, Ronald Reagan to "Smash the Money Ring"

Jeffrey Lynn to "The Trial of Dr. Beamish"

STUDIO SIZE-UPS

(Continued from page 8)

of production, there will be a letup in activity here in the Zanuck division. The boss' unit will not be active until after the first of the year, clearing the stages for several Wurtzel productions to be started during the next four weeks. Two of these, **Dangerous Cargo** and **Mr. Moto in Porto Rico** are the only new additions to the shooting schedule, which also includes **Charlie Chan in Honolulu** and **Wife, Husband and Friend**. . . . Contract list has been pared again at this plant, not only in the acting division, but in the writing and directorial ranks as well. Among those missing are directors David Butler, James Tinling and Joseph Santley and writers Lenore Coffee, Karen de Wolf and Harry Lloyd Morris. . . . **Tailspin**, the women air spectacle, is being overhauled for inclusion of more flying material. . . . Expansion plans for the Wurtzel unit may also include the responsibility for future Ritz Brothers' comedies. Thought is to turn out one inexpensive one, **Take Her Down**, and if it jells, others will be turned out on a similar basis.

UNITED ARTISTS

With the addition of Small's **King of the Turf** and Goldwyn's **Wuthering Heights**, all UA producers are working with the sole exception of David Selznick, who is due for one more picture on his present deal. Regarding future Selznick plans, it is said that the producer and UA have virtually closed a two-year deal. A reduction in distribution charges,

which will give Selznick-International the long end of the deal, is reported to have clinched the pact. . . . Fred Astaire, who will close his RKO contract upon the completion of **The Castles**, is believed to be dickering with Selznick for a one picture deal. RKO is anxious to have the dancer remain under its wing, but Astaire leans to the free lance arrangement. . . . **Beach Boy** will be made by Goldwyn and not Small, as previously announced. Latter instead will do **South of Pango-Pango**. . . . According to present plans, UA's '39-'40 season will have 30 or 31 pictures on its schedule as against 25 for this year. Goldwyn plans to turn out eight. Douglas Fairbanks, Sr. and Charlie Chaplin are promising one each.

UNIVERSAL

Having cleared up its lower budget commitments, this outfit will sidetrack its lesser efforts during the next few weeks while the cameras will focus on four biggies. Already in production are **Son of Frankenstein** and **You Can't Cheat An Honest Man** (Fields, Bergen and McCarthy). These will be followed by **Three Smart Girls Grow Up** and the Bing Crosby feature **East Side of Heaven**. . . . Nate Blumberg is back on the coast conferring with Work regarding the securing of other top talent to bolster the U setup during the first of the year. . . . Barney Seracky, who has been turning

(Continued on next page)

NOTES ABOUT FILMS AND FILM PEOPLE . . .

BY

HANNA

Rumors that Myron Selznick would abandon his production endeavors were confirmed recently when the agent announced he had dropped such plans and would, in the future, devote his full energies to the agency business. Ostensibly, Mr. Selznick's withdrawal from the production scene is attributed to the fact that picture-making, like talent-selling, is a full time chore and both cannot be efficiently handled at the same time. A more likely reason is that pressure from those major studios not concerned with securing the Selznick pictures for release, was brought to bear on the agent which may have threatened the welfare of certain of his clients.

Latest body of talent to start organizing are the Hollywood song writers. Heads of the move point out that between 250 and 300 song writers are regularly employed by the studios and that for some time now they have felt the necessity for some sort of guild or bargaining organization to represent them in their dealings with the film companies. Meetings are being held regularly and it is believed the new organization will be ready for negotiations shortly.

If one places any credence in the gossip press, Rudy Vallee, who is here for a Coconut Grove engagement, is fairly burning with the desire to play a dramatic role in pictures. So much so that his agent has been instructed to demand only half Rudy's usual salary if the desired engagement can be secured. What a frightful mistake it would be to center a straight story around the ineffectual screen personality of Vallee. Yet with the film city's insatiable lust for "names" I should not be in the least surprised to see some company attempt it. Vallee is unmatched on the air. He should remain there and not risk his personal popularity on further cinematic endeavors!

The tragic forest fire which raged throughout Southern California last week caused a serious financial loss to three film companies shooting on location. Warners had two units working in the fire area, *THE OKLAHOMA KID* and *DARK VICTORY*. Universal was forced to suspend production on *NEWSBOYS HOME* because of drifting cinders and ashes. Hal Roach discontinued operations on *IT'S SPRING AGAIN*, not because of imminent danger, but because the two elephants working in the scenes sensed the fire and became too terrified to work.

With the exception of Metro's *CHRISTMAS CAROL* there will be no other Hollywood productions released late this month with any special Yuletide appeal. Paramount will rely on *TOM SAWYER*, *DETECTIVE* and *LITTLE ORPHAN ANNIE*, RKO will release *GUNGA DIN* and Warners will send out their air epic *DAWN PATROL*. 20th Century-Fox will release *KENTUCKY* during Christmas week. Universal will aim at the youthful trade with *SWING, SISTER, SWING* and *NEWSBOYS HOME*.

Max Fleischer is said to be dickering with several big names to play the title role in his forthcoming feature length cartoon *GULLIVER'S TRAVELS*. As the plan now stands, Fleischer intends using the actor for a part to be worked in with the animated characters in the story. The drawing work is already under way in Fleischer's Miami studio and at the rate production is going, the cartoon maker believes it will be ready for Paramount release within the next year.

In an effort to cut down overtime expenses, Samuel Goldwyn is inaugurating pre-production rehearsal for *WUTHERING HEIGHTS*. Under the direction of William Wyler, the principals of the cast will rehearse for three days and move around to all sets being used in the first 20 days

of production. This will be followed by a second session of rehearsals after the first 20 days of takes have been completed. Plan has not been deemed workable before, although George Arliss always insisted that this procedure be followed during his stay at Warner Brothers. If Goldwyn's attempt proves successful, rehearsals may eventually become an important part of every A picture shooting schedule. Under present conditions and wage scales, it is of utmost importance that overtime expenses be kept down to a minimum.

Although Grand National signed Art Jarrett, the yodeler, to star in the western *TRIGGER PALS*, it looks very much as if a chap by the name of Lee Powell will turn out to be the real star. This handsome lad, who played *THE LONE RANGER*, will become G-N's western ace—unless the rushes of *TRIGGER PALS* betrays us.

Leslie Howard, who had been in his native England for the past two years, is back in Hollywood negotiating a three picture deal with RKO. The pact, which is about ready to jell, calls for the actor to make these films in England under the supervision of Walter Futter. It is also assumed in local film circles that Howard will play Ashley in *GONE WITH THE WIND*.

Reports from RKO indicates that all is not so well on the set of *THE FLYING IRISHMAN*, where air hero Douglas Corrigan is recording the story of his life for the camera. Stories from the set indicate that RKO has a difficult venture on hand. When will studios realize that front page personalities should not be lured to Hollywood to carry out suppressed histrionic desires? Haven't we enough hams here already!

STUDIO SIZE-UPS

(Continued from preceding page)

out this company's serials for the past three years, has left the lot following completion of his contract. No successor has been named as yet. . . . *Modern Cinderella*, by James Cain, seems to be the final choice for the John Stahl production starring Irene Dunne. This will follow the producer's production of *Bull by the Horns*.

WARNERS

There has been no new production on this lot since *Juarez*—that picture continuing to hold the center of WB attention. . . . Writers are at work on 19 screenplays, which will meet the company's requirements for the next three months. Lineup includes *Brother Orchid*, *Each Dawn I Die*, *We Are Not Alone*, *The Miracle*, *Sea Hawk*, *Beethoven*, *Sea Wolf*, *Memphis Belle* and *Forgive Us Our Trespases*. This schedule is most impressive, the best WB has presented in some time. If there were an award for "effort" and "improvement" we would unhesitatingly recommend Warners for its endeavors this season. Its product reflects showmanship, good taste, pre-production planning and a decided desire to endow even its lesser attractions with audience baiting angles. The continuance of this policy will not lose any friends for WB. . . . *Devils Island* has been yanked from release pending the toning down of certain scenes objected to by the French government. . . . Producer Barney Glazer will leave the lot upon completion of *Yes, My Darling Daughter*. . . . Cosmopolitan tag on certain Warner pictures may remain according to reports of a deal being worked out with Hearst interests, whereby latter will share in the profits in exchange for plugging in Hearst-controlled publications.

What the Newspaper Critics Say

ANGELS WITH DIRTY FACES

(Warner Bros.)

"... Savage melodrama. . . . Engrossing. . . . Vivid: . . . Cagney at his best. . . . Proceeds racily. . . . Surprising twists. . . ."

Frank S. Nugent, N. Y. TIMES

"... Stunning and absorbing underworld melodrama. . . . Dramatic vigor. . . . Suspense. . . . Vivid portrayals. . . . Excellent. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Quick graphic action. . . . Suspense. . . . Staccato tempo. . . ."

Glenn C. Pullen, CLEVELAND PLAIN DEALER

"... Smash bang meller with a message. . . . Full of the brand of dynamite that made both "Public Enemy No. 1" and "Scarface" into best sellers. . . ."

Elsie Finn, PHILA. RECORD

"... Provides gripping drama. . . . Novel finish. . . . Will please all. . . ."

Andrew R. Kelley, WASHINGTON TIMES

MR. WONG, DETECTIVE

(Monogram)

"... Good. . . . Well-knit, cleverly motivated and suspenseful cinema. . . . Acting first rate. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Suspense and thrills. . . ."

Irene Thirer, N. Y. POST

"... Like the solution. . . ."

B. R. C., N. Y. TIMES

THE COWBOY AND THE LADY

(United Artists)

"... Engaging stars. . . . Direction is deft. . . . Dull material. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Good. . . . Amusing lines. . . ."

Irene Thirer, N. Y. POST

"... Speedy, attractive comedy. . . ."

Henry T. Murdock, PHILA. EVENING LEDGER

"... Winks and sparkles throughout. . . . Lively with humor. . . ."

Elsie Finn, PHILA. RECORD

SUBMARINE PATROL

(20th Century-Fox)

"... Action. . . . Rousing comedy. . . . Miss Kelly bears watching. . . ."

Frank S. Nugent, N. Y. TIMES

"... First-rate show. . . . Remarkably vigorous and satisfying. . . . Direction which has brought acting, story and background into perfect balance. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Excellent. . . . Exciting. . . . Thrilling. . . . Action abounds. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Drama, human interest, comedy and suspense. . . ."

Elsie Finn, PHILA. RECORD

"... Director John Ford has provided a gripping picture. . . . Never becomes too routine. . . ."

Henry T. Murdock, PHILA. EVENING LEDGER

THE GREAT WALTZ

(M-G-M)

"... Stupendous. . . . Stunning, opulent and melodious. . . . Bit of a bore. . . ."

Frank S. Nugent, N. Y. TIMES

"... Sumptuous. . . . Pretentious. . . . Music is beautifully played. . . . Many scenes that please the eye. . . ."

R. W. D., N. Y. HERALD TRIBUNE

"... One glorious whirl of sound and spectacle. . . . Gravel, Korjus splendid. . . ."

Rob Reel, CHICAGO AMERICAN

"... True continental flavor. . . . Loveliest musical Hollywood has ever made. . . . Big and beautiful and tuneful. . . ."

W. Ward Marsh, CLEVELAND PLAIN DEALER

"... Lilling. . . . Sparkling. . . . New beauty and freshness with which to haunt the memory. . . ."

Elsie Finn, PHILA. RECORD

LITTLE TOUGH GUYS IN SOCIETY

(Universal)

"... Jumbled farcial and melodramatic treatment. . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Fair. . . . Unconvincing. . . ."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Refreshingly different. . . . Lot of deep-rooted chuckles. . . . Corking good free-for-all fight at the finish. . . ."

Rob Reel, CHICAGO AMERICAN

EXCERPTS FROM THE REVIEWS OF PROMINENT
 NEWSPAPER FILM CRITICS

'GANG BULLETS' Sub-par Law vs. Racketeers Meller

Rates • • – for nabes and action duals

Monogram (E. B. Derr)

63 Minutes

Robert Kent, Ann Nagel, Charles Trowbridge, Morgan Wallace, J. Farrell MacDonald, John T. Murray, Arthur Loft, John Merton, Donald Kerr, Carleton Young, Isabell Lamalle, Benny Bartlett. Directed by Lambert Hillyer

John T. Neville, author of this Monogram melodrama, evidently referred to the law books too often while writing this story. He dotted his tale with enough details on legal procedure to make it mildly interesting, but failed to give it the punch and swift action which racket film fans prefer. While the title

will garner some response for quickie runs in the cheaper action houses, GANG BULLETS will have to be content with secondary dual billing in any other theatres that can use it.

Morgan Wallace, notorious racketeer, comes to the town in which Charles Trowbridge is district attorney and Robert Kent his assistant. Wallace takes over the rackets and the law is powerless to stop him. A newspaper published by Arthur Loft starts a campaign against Trowbridge with a series of attacking letters signed "Junius." The town turned against him, Trowbridge accepts a bribe from Wallace. Kent, who is in love with Ann Nagle, the d.a.'s daughter, has a recording made of the meeting and next

day plays it for Trowbridge and Ann to hear. She breaks the record. Another letter from "Junius" tells the public of the bribe. The district attorney and Wallace are arrested, put on trial, and convicted. Wallace plots an escape from prison, taking Trowbridge with him. The latter notifies Kent, revealing that he is "Junius" himself and planned the entire scheme to trap Wallace.

Morgan Wallace is outstanding in a cast whose playing generally is below par.

Lambert Hillyer did not help by his slovenly direction.

AD TIPS: Sell the title. Call it a smashing law versus rackets melodrama. PIX

'EXPOSED' Trite Melodrama

Rates • • – as secondary dualler

—Hollywood Preview—

Universal

60 Minutes

Glenda Farrell, Otto Kruger, Herbert Mundin, Charles D. Brown, Richard Lane, Lorraine Kreuger, Bernard Nedill, David Oliver, Frances Robinson, Eddie Anderson, Riving Bacon, Maurice Cass. Directed by Harold Schuster

There were the makings of a good picture in the basic idea of this Universal offering. Apparently the efforts of four writers were too much for the story, resulting in something rather short of good

entertainment. Development of the idea follows any number of time-worn routes, which will neither entertain nor amuse most filmgoers. This is secondary dual material only.

Yarn casts Glenda Farrell as the ace reporter on a picture magazine. In her wanderings she discovers Otto Kruger, a former member of the D.A. staff, now a social outcast because he was responsible for the conviction of an innocent man. She prints a picture of him and the paper is sued for libel. The only way to settle the suit is to dig up the daughter of the innocent man and bring her to

Kruger. This Glenda accomplishes by having her roommate pose as the girl. Another story thread enters in the form of gangster's exacting tribute from merchants. Both of them amble around a bit until the finish, when Kruger and Glenda make up their differences and cast their lots together.

It seems a pity to waste talents like Glenda Farrell, Otto Kruger and Herbert Mundin on such trite stuff. Director Schuster's work does little to help out the confusion.

HANNA (Hollywood)

'COME ON, RANGERS' Another Good One For Roy Rogers

Rates • • • – for western houses

Republic

58 Minutes

Roy Rogers, Mary Hart, Raymond Hatton, J. Farrell MacDonald, Purnell Pratt, Harry Woods, Bruce MacFarlane, Lane Chandler, Chester Gunnels, Lee Powell. Directed by Joe Kane

This new Roy Rogers vehicle shows distinct evidence of the higher budget Republic is pouring into its Westerns. It is above average in every respect and crammed from start to finish with all the action elements that the horse opera

fans love. Where they have come to know Rogers, this one should get above average grosses.

The yarn concerns itself with the history of Texas at the time when, for economy's sake, the Governor disbands the Rangers and lets the U. S. Cavalry take over. Outlaws run rampant until Rogers, a former Ranger, who had joined the cavalry, deserts and puts on a one man campaign to eventually prove to the Governor the worth of the Rangers. His work results in his being promoted to the head of a reorganized Rangers,

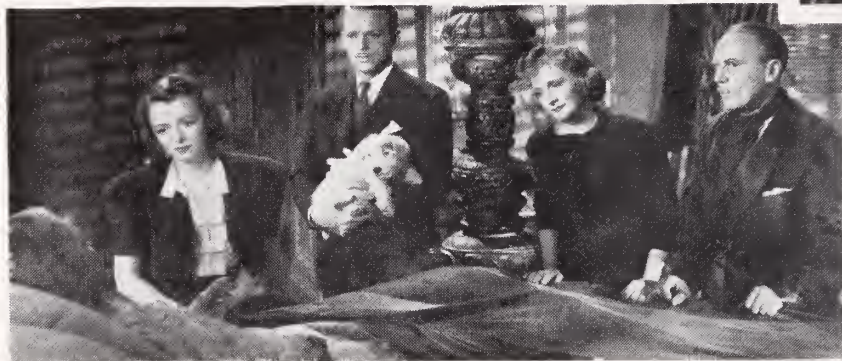
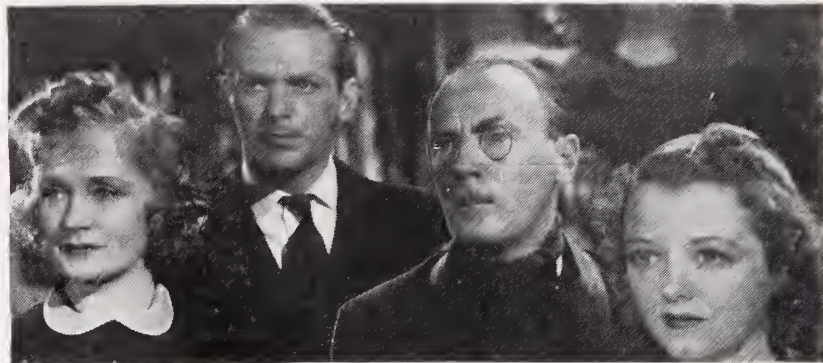
and wins him the hand of the Colonel's daughter.

The youthful Rogers, who is hardly a Barrymore on the acting side, can ride and sing with the best of 'em. Old Raymond Hatton comes through with a sterling performance as an Indian scout. The supporting cast which includes J. Farrell MacDonald, Purnell Pratt, and Lane Chandler, is unusually strong for a western.

Joe Kane's direction is swift and sure, one of his better jobs.

PIX

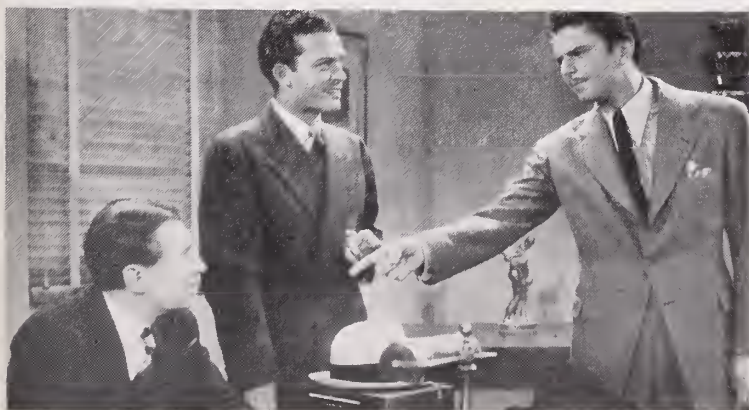
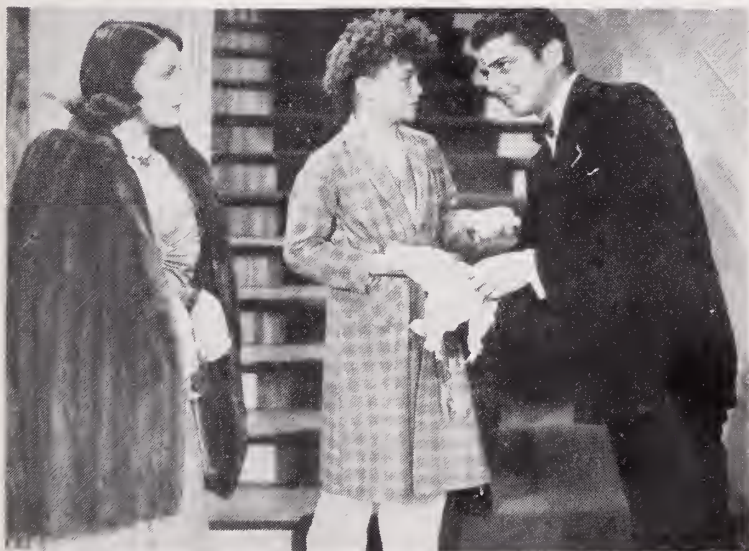
FILM BULLETIN REVIEWS: PRIZE WINNERS FOR
ACCURACY...RELIABILITY...HONESTY



SWING THAT CHEER . . . It's football season and football movies are in style. Universal's contribution to the seasonal sport is this story of two college stars, who have double motives for playing their heads off for dear old Siwash. Reason One: A pretty girl. Reason Two: Old man Coach, whose job depends on a defeatless season. Tom Brown and Robert Wilcox are the boys. Constance Moore, the object of their affections. Samuel S. Hinds, the coach. Andy Devine is thrown in for the fun of it.

Previews

le for exploi-
n interesting
cketeer, has
er his head.
press agent
Carroll soon
Complications
s sweetheart



opportunity to play on the hearstrings in *THE LITTLE ADVENTRESS*. The review, which appears in this issue of *FB*, tells us that she is an orphan with two friends—a horse and Cliff (Ukelele Ike) Edwards, the handler. Of course, we all know that the horse, with Edith in the jockey saddle, wins the big race, but in between are some heart-tugs, a dash of romance and a bit of action. Jacqueline Wells and Richard Fiske are in the cast. It's a Columbia picture.



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SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

Due to injuries suffered by HERBERT ELLIOT in an auto accident last Saturday, his suit against Warner Theatres was postponed indefinitely. However, it appears almost certain that the case will not be returned to U. S. District Court, inasmuch as WB are reported to be eager to effect an out-of-court settlement. ELLIOT and his attorney, HARRY SHAPIRO, conferred in N. Y. on Nov. 25, the day before the exhibitor was injured, and terms on which the case could be settled are said to have been proffered. The plan is to pool ELLIOT'S Fern Rock and WB's Colney, both houses to be under the direction of the indie exhibitor. The houses would have products split between them. Chances are that they will have no protection over the new Lane (WB), which gets 42 cents, higher scale than both the Fern Rock or Colney. . . . ELLIOT, meanwhile, is recuperating from several broken ribs and other minor injuries. . . . Insiders profess to see the hand of BEN GOLDBER in Warner's settlement offer to ELLIOT. The prominent attorney, who won the famed double feature case for the independents, was engaged by Vitagraph in the Fern Rock-Lane case. He is believed to have urged WB to find an equitable out-of-court solution. . . . The Gaiety closed Sat. . . . The Earle, skedded to drop vaudeville Fri. because of union tie-up, worked out new deal with the musicians and hurriedly booked a show. . . . The ill-fated Mastbaum, huge "white elephant," it is reported, will be demolished soon to make room for a parking lot. Object: To avoid high taxes on building. . . . SIG WITTMAN, former U branch mgr., is now assistant general sales mgr. of Grand National. . . . EDGAR MOSS has gone to film coast to attend 20th Century sales confab. . . . GEORGE JESSEL will m. c. and ex-Ambassador to Germany WILLIAM A. DODD will be principal speaker at the Variety Club's annual banquet the 11th. . . . HARRY STEIFFEL's Main, Ephrata, will be completed about Xmas. It is said to be an unusually beautiful house. DAVID SUPOWITZ architected. . . . Plans for a new house in Wildwood are being drawn by THALHEIMER & WEITZ. . . . CHARLIE GOLDFINE'S handsome little Alden opened last Fri. ARMAND CARROLL planned it. . . . The Varbalow's opened the Rio, Camden last week.

FROM BOSTON

By Bruce

District Attorney EDMUND DEWING is cracking down on "Bank Night" in Norfolk County charging that it is a lottery and illegal and has notified the theatres in the county to that effect. Affiliated Enterprises, of Denver, Colorado, put in a hurry telephone call and requested a conference. The situation should be cleared up once and for all. . . . The recent snowstorm blew in BILL VIANO of Lexington. . . . FRED E. LIEBERMAN'S new Normandie Theatre is scheduled to open the coming week. "I Was a Captive of Nazi Germany" has been booked as the opening feature. The Normandie will be remembered as the old B. F. Keith's vaudeville house. . . . VAUGHN O'NEILL has been transferred to Providence from Loew's State here. It must be great to get back in one's own home town. . . . LEON J. BAMBERGER is proving to be an excellent sales promotion manager. Witness his latest effort to boost RKO's "Sixty Glorious Years." He is issuing a school and group discussion guide elaborating on the historical incidents in the film. History as it should be taught! . . . According to ART HOWARD, Independent Exhibitors will have no regular meetings hereafter. Meetings will be held as soon as problems arise. And it is an excellent move! . . . "Moonlight Sonata" has been booked for a ten day run at the Community Playhouse in Wellesley according to LESLEY BENDSLEV. Picture recently ended a record run of six months at the Fine Arts Theatre. . . . MEYER MARCUS of the M. & P. publicity department has moved into the film district. MEYER wants to be near his life's work! . . . SELMA RIFKIN, daughter of HERMAN RIFKIN, manager of Republic Pictures, will be married shortly to GEORGE RABINOWITZ. RABINOWITZ is already working in the interests of Republic Pictures at New Haven where he is branch manager. . . . Many out-of-town exhibs are complaining that business is poor. Yet, downtown houses are doing very well. Can it be that movie fans are getting into the habit of coming in town for their amusement or perhaps picking their pictures? . . . Standing room only the entire past week at Loew's Orpheum according to Manager GEORGE JONES. Reason—"The Citadel" . . . Even the "Met" is rumored to be making money for the first time in years. . . . ARTHUR TUOHY reports that people are becoming more and more interested in newsreels and that attendance at Boston's new Trans-Lux Theatre has improved greatly. . . . The storm prevented WARREN NICHOLS of Peterboro, New Hampshire, from getting to Boston. Snowshoes would have come in handy!

WANTED

Manager or Assistant Manager. Must be experienced. State full particulars in your letter. Theatre in Philadelphia.

Address letter to FB Box 27, FILM BULLETIN.

EXPLOITATION PICTURE OF THE ISSUE



BLONDIE . . . Columbia, recognizing the potentialities of the daffy comic strip family, has started a series which might readily develop into a sock boxoffice bet. With Penny Singleton as Blondie, Arthur Lake as Dagwood, the husband, and little Larry Simms as mischievous Baby Dumpling, one could hardly ask more in the way of casting. FB critic Hanna, in the Nov. 5th issue, said: ". . . First rate entertainment. . . . The screenplay is a fun packed, sparkling creation full of homespun humor and heart-warming situations." **BLONDIE** should be a cinch for exploitation. The title has been pre-sold thru the comic strip. Characters who have been visualized by people for years have been brought to life. Certainly the curiosity can be capitalized to get good boxoffice results. And the word-of-mouth advertising that follows the opening will push it along.

A Columbia Picture
Directed by Frank S. Strayer
Produced by Robert Sparks
Cast: Penny Singleton, Arthur Lake, Larry
Simms, Gene Lockhart, Ann Doran,
Jonathan Hale, Gordon Oliver
69 Minutes

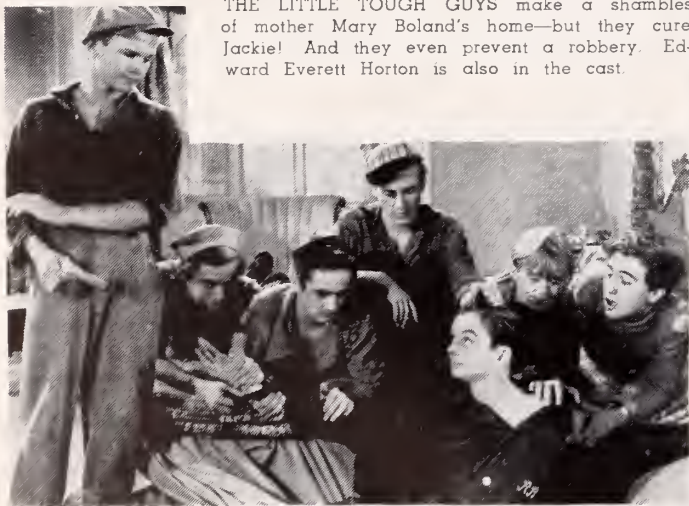


Previews

HEART OF THE NORTH . . . It should make a dashing picture as those relentless Northwest Mounties fly on their trusty steeds across mountains and o'er snow lined plains in search of the men "they always get"—especially in Technicolor! Action, the story tells us, is the keynote of this new Warner picture, action in lavish hues. Dick Foran, who knows his horse-riding, is the Mountie hero, who shields the father of his sweetheart from a charge of theft. Discharged from the service, Dick continues his search for the guilty man and finally "gets" him—as good Mounties always do. Gale Page is "the girl." Gloria Dickson is the "other woman." Patric Knowles and Allen Jenkins are fellow Mounties.



LITTLE TOUGH GUYS IN SOCIETY . . . It is probably true that many people will say its high time someone poked a little fun at the little mugs who are terrorizing movie fans these days. That is just what this Universal film aims to do. Called in by psychiatrist Mischa Auer to cure spoiled, rich brat Jackie Searl, **THE LITTLE TOUGH GUYS** make a shambles of mother Mary Boland's home—but they cure Jackie! And they even prevent a robbery. Edward Everett Horton is also in the cast.



Independent EXHIBITORS FILM BULLETIN

VOL. 4, No. 26

DECEMBER 31, 1938

PRICE, 15 CENTS

THE VOICE OF AMERICA'S INDEPENDENT EXHIBITORS

RESOLVED . . .

GEORGE J. SCHAEFER: Once RKO crawls out of 77b, to reorganize the entire studio, give exhibitors a sound, profitable product and regain their friendship by asking reasonable rentals!

LOEW'S EXECUTIVES: To give the more "common" stockholders a break!

HARRY COHN: To take criticism, such as FB offers, in the spirit in which it is given—to correct mistakes and improve Columbia's product!

NATE BLUMBERG: To continue the splendid start made in raising the level of Universal pictures!

CLIFF WORK: Ditto!

ABRAM F. MYERS: To pursue with a spirit of conciliation, but with grim determination, the goal of abolishing inequities in the relationship between exhibitor and distributor—and to ignore those who distort the basic issues!

ALL PRODUCERS: To shun like a plague those inane quickie comedies that don't draw flies to the boxoffice; to use no more than two writers on any script, remembering the old adage about "too many cooks"; to prepare every script in every detail before shooting starts, instead of wasting money on the sets; to keep in mind always that the movie-going public is composed of human beings who understand human emotions and enjoy seeing them portrayed; to give the capable directors more freedom in actual production and clip the wings of the associate producers, supervisors, etc.

ALL EXHIBITORS: To give some meaning to the word "showman" by exploiting all

worthwhile pictures; to give maximum playing time to the good films and reject entirely the "turkeys", even if they must be paid for; to be more man and less mouse in talking to distributors; to stop crying about what crimes the film companies are committing and endeavor to merit their respect; to learn more about film business by following production news and reading honest reviews.

ADOLPH ZUKOR: To cherish the thought that, although this seems the end of the road, he played a starring role in the building of the great film art and industry!

SAMUEL GOLDWYN: To avoid more errors like "Goldwyn Follies" and "Cowboy and the Lady"!

NATIONAL SCREEN SERVICE: To take a bow for offering exhibitors, at cost, its inspiring series of trailers on Americanism—which every exhibitor who believes in Freedom and Democracy will exhibit!

HENDERSON M. RICHEY: To make the new post of Director of Exhibitor Relations for RKO an instrument of good which exhibitors will acclaim and other distributors will copy!

FILM BULLETIN: To follow resolutely the policy of honest, fearless, constructive criticism and commendation of any individual, any company and any work within the scope of the industry; to first discharge our duty to our readers before a thought is given to personal likes and dislikes or to the wishes of any advertiser; to further develop the Production Section of the paper to make it invaluable to every theatremen; to strive perpetually to bring Justice and Harmony to the great film industry and Advancement to the magnificent art, motion pictures!

READ

1939 Outlook

FOR EVERY STUDIO

The Inside Slant on what you might expect from every producer.

Studio Size-Ups

ON PAGE 9

Analysis

OF THE
TRADE PRACTICE
PROPOSALS

ON PAGE 3

What's your Screen worth?

Apparently it's worth plenty to those who want to buy it! Commercial advertisers place a high value on the use of your screen to sell their goods. So why shouldn't you do the same?

That screen is YOUR best advertising medium—it can be your best ticket-seller. Don't waste it by using unshowmanlike trailers.

A good trailer on your screen is the lowest-cost advertising you can buy. Ever stop to think how little National Screen Service costs?

When the BEST is so cheap, there is no economy in using make-shift stuff on that valuable screen. In fact, that is extravagance and unfair to your box-office!

National Screen Pre-vues are built to sell tickets—by showmen who have studied screen-salesmanship for years.

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SCREEN SERVICE PRE-VUES!**

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Service!



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DALLAS
DENVER
DES MOINES
DETROIT

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2012-16 Jackson St.
2144 Champa St.
1003 1/2 High St.
2949 Cass Ave.

KANSAS CITY 1706 Wyandotte St.
LOS ANGELES 2018 So. Vermont Ave.
MEMPHIS 500 So. 2nd St.
MINNEAPOLIS 1105 Currie Ave.
NEW ORLEANS 1431 Cleveland Ave.

NEW YORK 630 Ninth Ave.
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SAN FRANCISCO 168 Golden Gate Ave.
ST. LOUIS 3318 Olive St.
SEATTLE 2418 Second Ave.

WASHINGTON, D. C., 920 New Jersey Ave., N.W.

ANALYSIS OF DISTRIBUTORS' 16-POINT PROGRAM FOR TRADE PRACTICE REFORMS

The proposals for correction of trade practice abuses submitted by the major distributors' Committee on Trade Practices to Allied States Association, the MPTOA and the several unaffiliated, regional exhibitor units represented at the conferences held several weeks ago, have stirred the interest and concern of exhibitors throughout the nation. Certainly the idea of a program to abolish the causes of complaints registered by independents during the past decade commands every theatre operator's attention.

The 16-point program offered by the distributors must be regarded merely as a preliminary draft of proposals forming the basis for further negotiations. If and when a final program is adopted by agreement between the film companies and the legitimate representatives of independent exhibitors, it will alter many practices in the general conduct of business between exhibitor and distributor. It will stand as a set of laws and principles upon which this relationship will operate in the future.

FILM BULLETIN presents herein its analysis of the 16-point program offered by the distributors. The bold type is a summarized version of each point in the distributors' draft, followed by our comments in the light face type. We present this first complete analysis in order to enable all independent theatremen to understand fully the proposals and to submit any suggestions for change or enlargement to their organizations or to this paper.

1. CANCELLATION PRIVILEGE

If on exhibitor contracts for the total number of features offered at any one time by a distributor and, if he shall have substantially performed the license agreement, he shall have the right to cancel as follows: 20 percent of the total number of features, if the overage price per picture is not over \$100; 15 percent, if the overage price is over \$100 and not more than \$250, and 10 percent, if the overage price is over \$250. The exhibitor must give the distributor written notice of intention to cancel any picture within ten days after mailing of notice of availability. Not to be counted among the features offered by a distributor are westerns produced in connected series or groups (connected by a common star or continued story), reissues, and features produced in any foreign country (except those produced in English language by an American producer). Cancelled pictures must come proportionately from the various price classifications. Exhibitor may cancel any picture which may prove offensive locally on moral, religious or racial grounds. If any dispute should arise as to whether or not the exhibitor has substantially performed the agreement such dispute shall be determined by arbitration.

Putting aside the question of the fairness of the cancellation percentages, we can find only several minor faults with this proposal. First, in view of the iron-clad provisions in film contracts which protect the distributors in their dealings with exhibitors, should it not be assumed that any exhibitor with whom a film company is doing business HAS "substantially performed the license agreement?" If the answer is "yes", this qualification of the right to cancel should be eliminated.

It is difficult to understand why the distributors limited those westerns which might be cancelled to those "connected by a common star or continued story". All westerns should be excluded. If the intention was to safeguard against the exclusion of "outdoor epics", this might be covered by describing them as "outdoor pictures featuring players not commonly cast in westerns".

2. TRADE ANNOUNCEMENT

Each distributor will make general announcement at or prior to the beginning of each season, containing such information as it may

be practicable to give of all pictures completed or actually in production then intended for release during such season, and of any other pictures then intended for release during such season, it being understood that the completion of such pictures actually in production and the making of such other pictures which it is intended to produce are subject to the hazards and uncertainties of the business and they may not be completed, or produced, as planned.

The above is Point 2 verbatim. Obviously, this is virtually what has been the practice in the past since the distributors ceased listing pictures in their contracts by star, story or director. The one insignificant concession, if it might be called that, is an opposite agreement to deliver any pictures which have been actually completed by the time the trade announcement is made. That is usually in the late spring or early summer and few, if any, features are generally completed so early by most of the studios.

This proposal undoubtedly is receiving the fire of the exhibitor conferees. They have long protested the "numbers" system of selling and demanded a return to the former practice of identifying all features in the contracts by star, story or noted director. A general "trade announcement" could hardly be expected to satisfy their complaint.

3. EXHIBITOR'S LIMITED PLAYING TIME

When a distributor offers a block of pictures to an exhibitor and the exhibitor refuses the entire number because his policy makes it impossible to play them all, the distributor will offer the number of pictures agreed upon or determined by arbitration as the maximum number of pictures that could be played by such exhibitor. The distributor, however, always retains the right, before or after making such offer to solicit or license all or any of its pictures to any other exhibitor.

This proposal breaks down to some extent the "all or none" sales policy adhered to by some of the powerful distributors. However, there is a weakness and a danger in the suggestion that arbitrators might determine "the maximum number of pictures that could be played by such exhibitor" and require the exhibitor to take just so

(Continued on Next Page)

ANALYSIS OF DISTRIBUTORS' PROPOSALS

(Continued from Page 3)

many. It fails to give the exhibitor the right to select as many pictures as he desires from the several remaining companies. It seems likely that this proposal was dictated by the two or three most prominent majors to the probable detriment of the lesser ones.

4. PREFERRED PLAYING TIME

Preferred playing time shall not be designated by the distributor for any pictures played on a flat rental or on percentage with a fixed guarantee. The distributor does reserve the right to negotiate for preferred playing time on all pictures sold on percentage without guarantees. The exhibitor shall have the right to advise the distributor, within five days after receiving notice of designation of playdates, that any picture so designated is unsuitable for preferred playing time. Upon the determination of such unsuitability by agreement between exhibitor and distributor, by conciliation or by arbitration, the distributor shall have the option to designate other days in the week, or to substitute another picture to be played upon the percentage terms.

This will have the effect of eliminating either guarantees against percentages, or preferred playing time. The proposal, as it now stands, does approve the practice of designating playdates, even if it limits preferred playing time solely to straight percentage pictures. While this might be interpreted in some independent exhibitor circles as a matter of principle (since many exhibitors object to the idea of designated playdates), the distributors' Point 4 would probably be acceptable to the majority of independents.

5. RUNS AND EXISTING CUSTOMERS

(A) Provided on exhibitor and a distributor can mutually agree upon terms, the exhibitor shall be able to obtain some run of the distributor's picture on these additional conditions: That his theatre is not of obsolete character, is in good condition and operates under a policy which is not destructive or which would not injure the business of any other run of the distributor's pictures; that the exhibitor is of good reputation as a theatre operator and financially responsible. Excepting the matter of agreeing on terms, all other conditions on the exhibitor's right to a run are subject to arbitration. (B) Recognizing the right of a distributor to select its own customers, but to prevent selling away from an established account because a competitor operates other theatres, no distributor will sell away from an existing customer to another exhibitor for the sole reason that the other exhibitor is a customer of the distributor in the same or any other situations. The question of whether this was the sole reason for selling away shall be determined by arbitration.

A quick glance at the first sentence in Section A of Proposal No. 5 makes it immediately clear how ineffectual this plan would be for the protection of any existing customer. Actually, it is meaningless, for what is to prevent any distributor, who desires to sell away from an existing account, from asking prohibitive terms! This possibility could be largely overcome by placing upon the distributor some restriction such as the requirement that its terms be "reasonably" within the range of the previous year's terms—and make that subject to arbitration.

Section B is likewise of little significance, inasmuch as it will be extremely difficult for any arbitrators to judge whether the fact that the competitor is a customer in the same or other situations was the sole reason for selling away from an existing account. Our suggestion for the solution of Section A would also do away with the objections to B.

6. SHORT SUBJECTS, NEWSREELS AND TRAILERS

No exhibitor shall be required, as a condition of licensing feature motion pictures, to license short subjects, newsreels or trailers, but nothing herein shall be deemed to prohibit any effort by the distributor to license short subjects, newsreels or trailers.

That is Point 6 verbatim. This is another proposal which apparently offers the exhibitor protection, yet actually gives him none.

Who is to determine how much pressure a distributor's salesman puts on an exhibitor who wants to buy his features to take his shorts, news and trailers? The provision fails to stipulate arbitration as a means of deciding this point. That should be the very least protection given the exhibitor. Better, if the distributors really desire to live up to the spirit of their entire program being offered here, would be a proposal to provide that the salesman who sells features should not sell shorts or newsreels.

7. SCORE CHARGES

Commencing with the current 1938-39 season all score charges, if any, for flat rental pictures shall be added to and consolidated with the film rental, and commencing with the 1939-40 season there shall be no score charges on percentage pictures.

In the wording of Point 7 there is the danger that the distributors will simply add what they have been receiving as a score charge to the outright rental price. While it is fair that score charges be "added to and consolidated with" rentals on this season's contracts, the intent is to eliminate such charges starting with next season. As this proposal stands, it does not make that clear.

8. ALLOCATION OF PICTURES

Except as to first runs in key cities, each distributor shall upon giving notice of availability of each picture, notify each licensee to whom such notice is given, of the price classification of such picture.

Verbatim. This appears to correct the abuse of withholding the allocation until after a picture's boxoffice strength had been thoroughly tested in neighborhoods, as well as first runs. Perhaps the "key cities" should be definitely listed.

9. NON-THEATRICAL COMPETITION

Feature pictures will not be licensed to non-theatrical accounts which are determined by arbitration to constitute unfair competition to a regularly operated motion picture theatre. This prohibition shall not include Army posts, Government camps, ships of the U. S. Navy, ships carrying passengers to foreign or domestic ports, educational or religious institutions where attendance is limited to members, institutions housing "shut-ins".

With a couple minor exceptions, this proposal covers the non-theatrical issue capably. Sometimes it is embarrassing for an exhibitor to face the abolition of non-theatrical showings in his community. It would be much simpler for the distributors to take the stand against furnishing the films. Also, it would be well to mention that the exceptions to the non-theatrical ban are not to admit the public to their showings.

10. FORM OF LICENSE AGREEMENT

Each distributor will use its best efforts to simplify its form of license agreement.

This point might also have stated that "the distributors will alter their contract forms to include and make binding the proposals offered herein."

11. SELECTIVE CONTRACTS

Whenever an exhibitor shall have the right to select a minimum number of pictures out of a larger number, such exhibitor must evidence in writing his intention to play each picture within 21 days after mailing of notice of availability. Failure to give such notice in regard to any picture will be deemed acceptance of such picture.

This will prevent powerful exhibitors who buy selective deals from tying up a complete product indefinitely.

12. PLAYING OF PICTURES IN ORDER OF RELEASE

If under any license agreement the exhibitor is obligated to play pictures in the order of release the distributor will not refuse to deliver a picture if the failure of the exhibitor to exhibit prior pictures

(Continued on Page 8)

'KENTUCKY' Strong Box Office Drama

Rates • • • generally

Hollywood Preview

20th Century-Fox

95 Minutes

Loretta Young, Richard Greene, Walter Brennan, Douglas Dumbrille, Koren Morley, Moroni Olson, Russell Hicks, Willard Robertson, Charles Waldron, George Reed, Bobs Watson, Delmor Watson, Leono Roberts, Charles Lone, Charles Middleton, Harry Hoyden, Robert Midlemoss, Madame Sul-Te-Wan, Cliff Clark, Meredith Howard, Fred Burton, Charles Trowbridge, Eddie Anderson, Stanley Andrews.

Directed by David Butler

The first sequences of this Technicolor glorification of KENTUCKY are the only poor spots in an otherwise superlative production. These scenes require the planting of several important situations, but they lack the necessary force and sympathy to properly motivate what comes after. The cutting indicates the footage was shot, but probably eliminated to hold down the running time. The scenes should be restored to clarify many points of the yarn on

which audiences will be confused. When later the scene shifts to the present day, KENTUCKY becomes a fascinating and absorbing drama of wide appeal. The story involving such diverse angles as the love of a boy and a girl of feuding families, the saga of a proud old Kentuckian impoverished by the failings of his son, and the history of the development of the Kentucky thoroughbred is compact, human and believable. While the names aren't very important, it is a well balanced cast. KENTUCKY will benefit from favorable word-of-mouth advertising and good grosses should be the rule.

The story begins in 1861 when the Civil War causes a breach between two Kentucky families, which is not healed by 1937 when Richard Greene and Loretta Young are the opposing members. Loretta's father is impoverished and dies when the family fortune is lost in cotton speculation and a loan on their estate is denied by the bank owned by Greene's father, Moroni Olson. With her uncle, Walter Brennan, Loretta goes to live in a smaller place. Greene, posing as a former horse trainer for

his family, offers his services in connection with a horse they have acquired from Olson. The animal fails to live up to expectations for some time. One day he runs in record time and is entered in an approaching race. He wins and is entered in the Kentucky Derby. The day before the race Greene's identity is discovered and there is a breach between him and Young. This ends after the thrilling Derby race when Miss Young's horse wins. Walter Brennan dies happily on the day of the great success.

Acting laurels go to Brennan, whose characterization in this probably surpasses any of his earlier endeavors. Loretta Young is better than usual and looks quite lovely in Technicolor. Greene's animated performance is excellent. Outstanding in support are Moroni Olson and George Reed.

David Butler's direction is vigorous, broad and sweeping. It is a splendid job.

AD TIPS: Sell it as one of the BIG pictures of the year.

HANNA (Hollywood)

'THE DUKE OF WEST POINT' Old Theme Has Sparkle

Rates • • + on favorable word-of-mouth

Hollywood Preview

United Artists

(Edward Small)

105 Minutes

Louis Hayward, Joan Fontaine, Tom Brown, Richard Carlson, Alan Curtis, Donald Barry, Goylord Pendleton, Charles D. Brown, Jed Prouty, Marjorie Gateson, Emme Dunn, George McKoy, James Flovin, Nick Lukots, Kenneth Horlan, Jonathon Hole, William Blakewell, Anthony Nace, Art Raymond, Mary MacLoren, Edward Earle, Alon Connor, Charles Irwin, Tom Honlon.

Directed by Alfred E. Green

There is nothing new to the story of the "wise guy" who is reformed by the traditions and customs of West Point. However, the shrewd scripting of George Bruce endows this ancient theme with a refreshing and delightful sparkle which makes it first rate entertainment. THE DUKE OF WEST POINT has pep, youth and enthusiasm enhanced by some very superior acting. Lack of top names challenges the

exploitation prowess of the exhibitor. Where it is sold, DUKE will return slightly above average grosses. Word-of-mouth advertising will help.

Yarn casts Louis Hayward as an American boy educated in England, who goes to West Point in accordance with the tradition of his family. He gets off on the wrong foot, finding friends only in the persons of his roommates Tom Brown and Richard Carlson. A splendid athlete, he becomes the mainstay of the football team. He is suspended from a vital game for being off grounds at night. This causes him to be "silenced", which he endures for many months until it is revealed that he had gone out that night to send money to Carlson's mother in order that she might keep him in West Point. This revelation causes him to be accepted by his fellow officers. Romantic interest is light, involving the rivalry between Hayward and Alan Curtis for the affections of Joan Fontaine.

Hayward may not be the best looking leading man in today's Hollywood scene, but he is

a fine actor, unassuming, full of personality and charm. This role should bring him the prominence his talents deserve. Miss Fontaine was a poor choice for the feminine lead. She has a rather negative personality, a poor voice and seems a bit too sure of herself to be natural. Tom Brown is delightful in a comedy assignment. Richard Carlson satisfies, despite a somewhat colorless role. Alan Curtis, Charles D. Brown and Marjorie Gateson are excellent in support. A nod goes to Tom Hanlon, who makes the radio announcer at the hockey game a standout.

Direction by Alfred Green is a splendid blend of comedy, drama and action. He appears to have captured the atmosphere of the famed Military Academy and sustained it throughout the entire story. The sets by John Schulze are interesting for their accuracy.

AD TIPS: Get behind this as a "different" West Point story. Give it the management's "personal recommendation". Remember how "Navy Blue and Gold" clicked!

HANNA (Hollywood)

'STRANGE FACES' Formula But Well Played Mystery

Rates • • as dualler

Hollywood Preview

Universal

65 Minutes

Frank Jenks, Dorothea Kent, Andy Devine, Leon Ames, Mary Treen, Frank M. Thomas, Spencer Charters, Joe King, Renie Riano, Fran Jaquet, Frances Robinson, Stanley Hughes.

Directed by Errol Taggart

This is a routine bit of comedy-mystery, elevated by the deft trouping of the excellent cast. Jenks and Miss Kent form a grand team.

They work harmoniously and, if given one or two important vehicles, would begin to mean things at the boxoffice. STRANGE FACES, meanwhile, will serve to introduce the combination, even if only on secondary dual bills.

Jenks and Kent are rival reporters, very much in love until their jobs interfere. In this instance, they are on the trail of a gangster, Leon Ames, who, they believe, has killed his counterpart and taken his place in the society of a small town. Their hunch

proves correct and, after a series of amusing, but harrowing, experiences, they unmask the murderer for the climax.

Andy Devine is his capable self as the editor of the small town paper. Leon Ames clicks as the heavy. Mary Treen does nicely as the wealthy and giddy young lady, for whom Ames feigns an affection.

Taggart's direction moves quickly with clever emphasis on the light comedy moments

HANNA (Hollywood)

'SWEETHEARTS' Tops All MacDonald-Eddy Musicals

Rates • • • + generally

Hollywood Preview

MGM

110 Minutes

Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Balger, Florence Rice, Mischa Auer, Herman Bing, George Barbier, Reginald Gardiner, Fay Holden, Allyn Jaslyn, Lucille Watson, Gene Lockhart, Kathleen Lockhart, Bertan Churchill, Terry Kilburn, Raymond Walburn, Douglas McPhail, Betty Jaynes, Olin Hawland, Dalies Frantz

Directed by W. S. Van Dyke

This latest of the MacDonald-Eddy musicals will be acclaimed as their best. It is, indeed, and will be an extremely difficult picture to top. Wisely throwing out the original story, scripters Dorothy Parker and Alan Campbell have woven a light, amusing, frothy and captivating screenplay than which no better could be found to house the talents of the MacDonald-Eddy team. The production is typical MGM, lavish, beautiful and always in good taste. The Herbert music is faithfully interpreted and greatly enhanced by several spectacular and artfully done musical sequences. Not the least interesting scene to the women is the one-woman fashion show by Miss MacDonald which fits rather neatly into the story scheme. The gowns are striking and noticeable for their simplicity of line—so different from the usual film fashion promenade. Only

weak point of the offering is its somewhat stuffy beginning, which could be cut down to advantage. Exhibitors will find this one of the big hits of the New Year. Action houses will get weakest returns.

The simple story casts MacDonald and Eddy as the married and very much in love stars of the amazingly successful Broadway show SWEETHEARTS. They have played it for six years and by this time are somewhat weary of the routine and ready bait for the alluring Hollywood offers being made by talent scout Reginald Gardiner in behalf of a prominent motion picture company. The show's producer, Frank Morgan, tries to keep Gardiner from getting to his two precious and lucrative stars, but after a particularly stormy evening at home with their show folk relatives, MacDonald and Eddy decide to go to Hollywood. Morgan believes that the only way to prevent this is to allow the composer of the SWEETHEART book, Mischa Auer, to try to plant the seed of jealousy in MacDonald's heart. This he accomplishes by reading to her quotations from notes sent to her by Eddy, which Auer intimates were also sent to another woman. MacDonald suspects Florence Rice, the pair's devoted and efficient secretary. The team breaks up and two road companies of SWEETHEARTS go off. They are reconciled when Variety carries a review on a flop show by Auer, which exposes

the trick. They plan to leave for Hollywood, but the familiar theatricals of Morgan cause them to remain in New York, where the shrewd producer has planned a revival engagement of SWEETHEARTS.

Miss MacDonald, looking more stunning than ever in Technicolor photography, is superb in both her vocal and dramatic endeavors. Nelson Eddy is surprisingly good. He appears to have lost his stiffness and reveals himself to be a clever actor. His voice is good but he should try to correct that frightful rumble which blurs his lower register. Frank Morgan, Mischa Auer, Herman Bing and Reginald Gardiner click in their comedy roles. The very promising Florence Rice delivers a charming and understanding bit of acting. Lucille Watson, Gene Lockhart, Kathleen Lockhart, Bertan Churchill and Terry Kilburn, enact the theatrical members of the couple's family with appropriate grandeur and haughtiness. More could have been seen of them.

Van Dyke's spirited direction is excellent. He moves the piece along with a minimum of effort and a maximum of pace. The lines are crisply delivered—a quality which pervades the entire production.

AD TIPS: Call it the Best of the MacDonald-Eddy musicals. Feature Morgan and Auer, as well as the huge supporting cast.

HANNA (Hollywood)

'SWING, SISTER SWING' Mild Musical

Rates • • on dual bills

Hollywood Preview

Universal

63 Minutes

Ken Murray, Johnny Downs, Kathryn Kane, Eddie Quillan, Ernest Truex, Edna Sedgwick, Nana Bryant, Esther Howard, Herbert Heywood, Clara Blandick, Ted Weems and his orchestra.

Directed by Joseph Santley

This first of the "swing" pictures is of minor importance. In attempting to glorify swing music and its "jitterbug" devotees, the studio apparently failed to consider the deficiencies of the music itself. Being neither harmonious nor pleasing, it fails to hold the attention of the spectator for an extended period. As danced, its intricacies are few and

only two reels are necessary to indicate that there will be no other novelties introduced. "Swing" may survive a little longer in our dance halls and night clubs, but on the screen it is pretty dull stuff. Perhaps this Universal effort will do its best work by discouraging the plans for "swing" productions now being contemplated. Where exploited as the first Hollywood "swing" picture, this may draw the younger contingent to the theatres. However it will not entertain them much.

The story concerns the discovery by Ken Murray, a Broadway press agent, of a group of youngsters who have created a new dance called the Baltimore Bubble. He takes it to New York where it is presented under the auspices of Ernest Truex, a noted classical

dancing teacher. The kids clean up and all go home except Johnny Downs, now a swell-headed troupier. He tries to make a go of it alone. Failing, he returns home, where he discovers his devoted girl friend, Kathryn Kane, has purchased a modernistic gas station with his earnings from the fad.

Downs is agreeable, but Eddie Quillan wins the honors. His genial, unassuming personality is most refreshing. More roles should be directed his way. Miss Kane is a poor ingenue and Edna Sedgwick lacks the ability to read lines. Murray is given negligible material.

Santley's direction lacks punch and tempo.

AD TIPS: Ballyhoo this as the first "swing" musical . . . for "jitterbugs" from 6 to 60, etc.

HANNA (Hollywood)

'RHYTHM OF THE SADDLE' OK For Autry Fans

Rates • • • for western houses. on star's name

Republic

57 Minutes

Gene Autry, Smiley Burnette, Peggy Moran, Pert Kelton, LeRoy Mason, Arthur Loft, Ethan Laidlaw, Eddie Acuff, Walter de Palma.

Directed by George Sherman

A strictly modern western, replete with singing, wisecracks and rodeo stunts, this will satisfy Gene Autry's fans. Good old-fashioned action has been neglected, however, to a large extent.

The smiling Gene, acting with his customary nonchalance, handles the romantic angle capably and his warbling, of course, is tops in this line. His current vehicle rarely permits the star to use his fists. As foreman of a ranch owned by pretty Peggy Moran, who also has the local rodeo franchise, he protects her interests by using brains rather than brawn. A bang-up stage-coach race, which climaxes the rodeo, provides the picture's greatest thrill.

A rival ranch group, operating a gambling casino, uses crooked means to secure the rodeo contract, but Autry, with the invaluable aid

of his henchman, Frog, succeeds in outwitting them at every turn. A transcription machine, used by Frog in his lovemaking, is used to record the villains' plans and they are exposed during the final rodeo event.

Smiley Burnette, as Frog, works hard, and successfully, for laughs. In much of the footage he is teamed with Pert Kelton, whose sophisticated brand of humor is well contrasted with Smiley's slapstick comedy. Miss Moran does little more than supply pulchritude.

George Sherman's direction is adequate.

LEYENDECKER

'CHARLIE CHAN IN HONOLULU' Series Has Promising Renewal

Rates • • + in neighborhood and action houses

Hollywood Preview

20th Century-Fox

65 Minutes

Sidney Toler, Phyllis Brooks, Sen Yung, Eddie Collins, John King, Claire Dodd, George Zucca, Robert Borrot, Marc Lawrence, Richard Lone, Layne Tom, Jr., Phillip Ahn, Poul Horvey.
Directed by H. Bruce Humberstone

Faced with the difficult job of continuing the Charlie Chan series carried to success by the performances of the late Warner Oland, 20th Century-Fox has done a most commendable piece of work. This inaugural effort indicates painstaking care in a well planned endeavor to carry on the series with Sidney Toler in the title role. The story is interesting, full of suspense, suspicion and other requirements of this type of picture. Production is excellent and the musical score noticeable for

its value to the unfoldment of events. As for Toler, he does a superlative job. He has sensibly formulated his own characterization—a lighter, more affable and less formal Charlie Chan. We think audiences will accept him. Our personal reaction was one of close scrutiny in the earlier sequences, but as the story progressed this reviewer found himself more concerned with the story than comparisons between Oland and Toler. Audiences may require 1 or 2 additional pictures before Toler becomes familiar to them—but when he does there is every reason to believe the Chan series will go on indefinitely.

The story concerns the two clashing events of the birth of Charlie's first grandson and a murder aboard a vessel in the Honolulu harbor. Charlie tears himself from the hospital, goes aboard the ship, where he finds his No 2 son, Sen Yung, busily engaged in questioning the suspects. Charlie picks up the threads of the

case, unmasks two wanted criminals and discovers the captain of the ship, Robert Barrat, to be the murderer. Crime involves the sum of \$200,000, which Phyllis Brooks is carrying in cash to her employer so he may avoid making a settlement on his estranged wife.

Sen Yung needs more experience, but he makes an agreeable asset to the large Chan family. No. 5 son, Layne Tom, does quite a bit of scene stealing, Eddie Collins handles the comedy with effective results. George Zucco enacts a sinister, but harmless, doctor. Phyllis Brooks, John King and Claire Dodd are fair in respective assignments.

Humberstone's direction excellently fits the bill for this type of whodunit.

AD TIPS: Give the new Charlie Chan a send-off. Call him the greatest character in mystery fiction—a character that will never die!

HANNA (Hollywood)

'TRADE WINDS' Confused Romantic-Drama

Rates • • + on names

Hollywood Preview

United Artists

(Walter Wanger)

94 Minutes

Fredric March, Joan Bennett, Ralph Bellamy, Ann Sathern, Sidney Blackmer, Charles Sellon, Thomas Mitchell, Robert Elliott, Patricia Farr, Wilma Francis, Dorothy Tree, Kay Linaker.
Directed by Toy Gornett

Walter Wanger is one Hollywood producer who may be depended upon for original and novel cinematic themes. *TRADE WINDS* is no exception to the rule. Unfortunately though, the intriguing background of the film is handicapped by a flimsy, unbelievable and decidedly confused story. It leaves too many points unanswered to entertain the average filmgoer. Its heavy romantic flavor limits its appeal to

the feminine contingent and it is quite possible that even they may find this phase slightly overdone. The film's names may carry it to good grosses in first run locations, but unfavorable word-of-mouth advertising will hamper it in subsequent locations.

Story casts Joan Bennett as the murderess of Sidney Blackmer. She presumably kills him for some obscure reason involving her sister. Fredric March is detailed to arrest her after she has escaped from the police and fled to Honolulu. He catches up with her and they fall in love. He endeavors to help her escape, but a fellow officer tracks them both down and the arrest is made. They return to San Francisco and Miss Bennett is tried and convicted. At the last moment March is able to reveal the fact that she did not actually

kill Blackmer, but that someone else who was hiding in the apartment at the time actually committed the crime. How or why is not explained.

Ann Sathern, as March's amorous secretary, does a magnificent job high-spotted by a superb drunken scene. March ambles through his role and, while Miss Bennett makes a beautiful brunette, she is still pretty cold as an actress. Ralph Bellamy gives the word "ham" a revived interest. All too little is seen of Thomas Mitchell, who works wonders with a slight role.

Garnett's direction is stodgy and stiff. The screenplay much too wordy.

AD TIPS: Sell the cast and the story angle of the cop falling for the beautiful murderess.

HANNA (Hollywood)

'ORPHANS OF THE STREET' Fair Family Entertainment

Rates • • for neighborhood duals

Republic

64 Minutes

Tommy Ryon, Robert Livingston, June Storey, Ralph Morgan, Harry Davenport, Sidney Blackmer, Victor Kilian, James Burke, Herbert Rowlinson, Robert Gleckler, Hobart Cavanaugh, Ace.
Directed by John H. Auer

A well-made, human interest kid story, which should have a wide appeal in neighborhood houses where the juvenile element predominates. Not particularly exciting in its earlier sequences, the action is accelerated about midway in the running and the climax has a

few thrills as well as a generous amount of heart throbs.

A twelve-year-old boy and his dog are the main characters. Although a love story between a young reporter and the pretty daughter of a sympathetic vet has been injected to give the film some romantic interest, this is a secondary theme. Tommy Ryan gives a natural performance as an orphan boy, who refuses to be separated from his dog, even though the rules of the orphan home to which he has been committed do not permit pets. They run away together and eventually the boy finds some sympathetic friends who try to enter the pup in a smart dog show, but they are unable to produce his pedigree. A man to whom the

dog had taken a dislike is found murdered and the animal is sentenced to death, despite the efforts of the boy's friends to secure a fair trial. After a climax, which includes the customary chase sequence, the real murderer is found and the boy and his dog go to military school.

Robert Livingston and June Storey are an attractive pair of lovers, but acting honors go to Harry Davenport, as a kindly veterinary, and to Ralph Morgan, as the mild-mannered villain. John H. Auer's direction concentrates on the human interest angles.

AD TIPS: Stage a neighborhood dog parade and make tie-ups with local pet shops.

LEYENDECKER

ANALYSIS OF DISTRIBUTORS' PROPOSALS

(Continued from Page 4)

of such distributor is due to the failure of such distributor to make the prior pictures available.

Verbatim. Offhand, we cannot recall ever hearing of such a case. However, this provision certainly should stand in case any distributor might use such a reason to refuse delivery of an important picture.

13. ACQUIRING THEATRES

No distributor shall coerce any exhibitor to enter into any contract for the exhibition of motion pictures, by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with each exhibitor, but nothing herein shall otherwise in any way abridge the right of a producer or distributor to build or otherwise acquire a motion picture theatre in any location.

Verbatim. The major distributors can hardly expect Allied or any other independent group of exhibitors to accept this proposal in view of the fight they are waging to divorce production and distribution from theatre operation and in view of the North Dakota decision accomplishing that purpose in that state and in view of the pending Government suit in New York. If the independents were to agree to this point the Department of Justice would probably drop its efforts to satisfy the complaints which have poured in from exhibitors during the past decade.

14. BOX-OFFICE STATEMENTS

The practice of rendering to a distributor false reports of the box-office receipts on percentage engagements is condemned by exhibitors as well as by distributors as a practice which not only results in loss of earned revenue to the distributors, but is also unfair and detrimental to the business of honest exhibitors. Exhibitors will endeavor to discourage and eliminate such practice.

Undoubtedly every legitimate exhibitor condemns such tactics by the chiseling few, but the distributors must remember that they have the right to check any theatre which plays their pictures on percentage.

15. ARBITRATION

The principles and factors involved in the matters to be arbitrated, the rules and regulations to govern submissions, hearings and awards, the methods of selecting arbitrators and other matters in connection with the arbitration proceeding have not yet been fully dis-

cussed. Subject to agreement thereupon, all matters herein specifically made the subject of arbitration, all controversies concerning performances of existing contracts between a distributor and its customers and all claims that clearance or zoning now or hereafter existing is unreasonable and that an exhibitor has licensed more pictures than are required shall be subjects of arbitration. Conciliation also may be found to be a speedy and feasible method of settling certain classes of disputes preliminary to or in lieu of arbitration as may hereafter be determined.

Verbatim. The vital matters this important part of the program leaves undecided makes necessary that the entire program be regarded only as a framework upon which the final structure of trade practices will be built. Until the details of arbitration are evolved no group of exhibitors should be expected to accept any proposals. It is absolutely necessary, for the avoidance of future disputes which might wreck the complete plan of reforms, that such matters as who shall sit on the arbitration boards and precisely how broad shall be their powers be discussed and definitely decided before, not after, any general program be adopted. For instance, at the outset, it is certain that independent exhibitors will not accept boards on which they do not have complete equality with the combined representatives of producers, distributors and affiliated theatres. A point of such importance certainly cannot be left for adjustment after the general proposal of arbitration is agreed upon. Further, the distributors' proposal does not include as subjects for arbitration a number of points which are bound to be disputable questions of fact, such as forcing of shorts and newsreels and coercive selling, among others. There is at least as much work to be done by the negotiating committees on the one issue of arbitration as has been done up to this point.

16. EFFECTIVE DATE

These provisions shall become effective with the license agreements for the season 1939-40 and continue thereafter, except that nothing herein contained shall be deemed to affect any license agreements now in effect.

Verbatim. The only issue raised by this proposal starts with the word "except", which means that the program will be ineffective insofar as it applies to existing franchises. In addition to withholding the benefits from exhibitors having such franchises, it might be construed as affecting theatres in competition to such franchiseholders. Clauses in the existing franchise contracts may preclude certain of the proposals from being applied to competing theatres.

What Do YOU Think of the Distributors' Proposals?

THEY ARE STILL SUBJECT TO CHANGE, SO THIS IS
THE TIME TO MAKE YOUR SUGGESTIONS KNOWN.
ADVISE YOUR LOCAL ORGANIZATION OR WRITE
TO FILM BULLETIN. WE WILL SEE THAT YOUR
OPINIONS REACH THE PROPER PEOPLE.

PRODUCTION SECTION

9

DECEMBER 31, 1938

Studio Size-Ups

The Inside on the Important Studios' Activities

COLUMBIA

Five films are shooting here—a higher number than usual at this plant. Recently begun were 'Mounted Police No. 1', western, and 'Sabotage' (Jack Holt). As we go to press, two more pictures will be added to its line-up: 'Plane No. 4' and 'Romance of the Redwoods'. 'Blondie Steps Out' is the only important feature we are able to discover on Columbia's immediate list . . . There is a report that the company is dickering with Milton Berle on a three picture deal. We doubt that he can be built to profitable boxoffice proportions . . . A romantic-drama titled 'Pan-America' is on the fire here as a possible starring vehicle for Cary Grant . . . According to the daily columns, Harry Cohn is supervising the scripting of a drama based on the Musica-Coster scandal. Warners is reported doing the same thing.

1939 OUTLOOK: Until there is word of a drastic change in this studio's production policy, one cannot become very enthusiastic about its 1939 potentialities. A few weeks ago we pointed out some of the valuable story properties Columbia has acquired. But, until some of these materialize on the screen, we are forced to tread cautiously in our appraisal of this company. The unalterable fact remains that while Columbia has seen fit to endow its top pictures with every possible effort and showmanship, its lesser efforts, in the past year, have been of extremely low quality—cheap, crude and utterly devoid of selling angles. It is in this department of his studio that Harry Cohn must look to find the source of the present exhibitor antagonism to his policy. It is all well and good for Columbia officials to remind this reporter that "not much can be expected from cheap product"—but is Columbia product sold to exhibitors with that same line? We think not. Columbia must wake up and endeavor to infuse its B pictures with some better names, exploitation angles and passable productions. Whether a picture is cheap, expensive or downright extravagant is of little importance. Showmanship is the important element of film production and if Mr. Cohn's personnel lack this element it is time he made some changes. A few years ago Columbia was proud of its showmanly but inexpensive pictures. Today we are told not to expect too much. Mr. Cohn had better go backward in 1939 if he hopes to retain his customers when the next selling season comes along.

GRAND NATIONAL

Production at this plant has been at a standstill over the holidays and pending the settlement of the financial and personnel problems which have been set the company since its reorganization. The most difficult feature was of course the withdrawal of Fine Arts from the G-N picture. This has since been settled and now FA has settled its differences and returned to the fold with the possibility existing that it may produce 36 pictures instead of

the originally scheduled 26. Ready for immediate filming is 'Derelict Street', which will be produced and directed by Charles Lamont. At least four others are expected to be under way by the time we get around to our next comment.

1939 OUTLOOK: Because Grand National's financial and contractual problems have occupied more attention than its production during the three months of its existence under the Hammons-Alperson supervision, it is somewhat difficult to venture any predictions or opinions. At the moment we can only bring out the point the healing of the Grand National-Fine Arts breach was decidedly sensible and will eventually prove advantageous to both parties. As we pointed out before, FA could not get a better release. On the other hand the first four pictures turned out by FA hit a new high for indie product and will certainly be no handicap to the salesman canvassing in G-N's behalf. Whether this high standard will be maintained must be, of course, pure conjecture. At the moment, the indications are that it will be sustained throughout the entire FA program. Not the least of the FA assets is Charles Lamont who in the dual capacity of producer-director, has turned out three of the company's releases. His work shows a comprehensive knowledge of entertainment values and it is in his hands that the responsibility for FA's top productions will be placed, some of which may get high budgets, depending on the availability of top names.

As to the other production units hovering in and about the G-N scene, it would be unwise to make predictions at this time. Most of the deals are still in the throes of negotiations. Those films now in release which came from such sources are, for the most part, outright buys. As the organization develops and the producer assignments become more definite, we shall have more to say. Meanwhile Fine Arts is the backbone of the G-N program and its most important asset.

METRO-GOLDWYN-MAYER

This plant continues to maintain a heavy production schedule with eight films currently occupying space. Recently started was 'Fast and Loose' (Montgomery and Russell) . . . Studio is well ahead of schedule, quite different from last year, when, at this time, it was missing one release date after the other . . . Ernst Lubitsch closed a one picture deal here and will film 'The Shop Around the Corner', his long-planned independent endeavor. Before this however, he will direct Garbo in 'Ninotchka' . . . Hunt Stromberg is readying 'The Women' as the first of a quartet of top attractions to be ready for early summer release . . . Metro announces the completion of half of its '38-'39 short subject program.

(Continued on Next Page)

Size-Ups

(Continued from Page 9)

1939 OUTLOOK: This company's product has disappointed us in recent months. It may be strange to make such a statement in the face of such outstanding pictures as 'Boystown', the 'Hardy' pictures, 'The Crowd Roars' and 'Too Hot to Handle' and 'The Great Waltz'. But in glancing over the titles and reviews of recent MGM endeavors the thought suggests itself that perhaps this company is relying too much on its star list and superlative productions to the neglect of its stories. Too many of its '38-'39 release so far have had some degree of success only because of the drawing power of the stars. This may be a satisfactory policy for one year or even two, but if MGM is at all desirous of keeping its players in the money brackets it must endeavor to equip them with stories of more basic merit. The fickleness of the public is well known to Hollywood and during 1939 MGM must realize that even its mighty star list needs to be seen in entertaining stories, not mere "starring vehicles". With this in mind, there is no other feature to threaten MGM's position as the film city's top ranking studio. Its stars, producers, directors and writers stack up as a first rate talent assemblage. They have, can and should continue to deliver the goods. The industry has come to expect great things of MGM and when it falters to the slightest degree, one is inclined to be unduly alarmed.

One of the outstanding MGM accomplishments during 1939 was the development of its English production—first with 'A Yank at Oxford' and more recently with 'The Citadel'. At the moment, Sam Wood is handling 'Goodbye, Mr. Chips' at Metro's London studio, which will be followed by several other productions of equal importance. This step has set a worthy precedent which is now being followed by other studios. This cementing of relations between American and English filmmakers will be furthered in 1939 to their mutual advantage. Exhibitors of this country may also be helped for in this close association we predict a revival of English production with particular appeal to the American market—a factor which will react greatly to the theatre owner's benefit.

Another feature of MGM's policy in 1938 is one which too few people have noticed—the attention the company has given to its short subject output. During recent months we have had occasion to see a great number of these briefies and it is nothing short of amazing to see how much splendid entertainment may be crammed into two reels. And, more important, is the excellent reaction these subjects receive from average audiences. Future plans for this department are most interesting, involving the hiring of name talent and the building of productions to a higher standard. There has been much talk of abolishing double features through the production of top notch A productions rounded out by a program of really worthwhile short subjects. Little has been done about it. However, MGM seems to be doing its share toward that end.

MONOGRAM

Two pictures are working here—'Navy Secrets' and 'Sundown on the Prairie' (Tex Ritter). Next to go is 'Sky Pirate' (John Trent), which has been held up because of weather. E. B. Derr is preparing four pictures which will go into work immediately after the first of the year.

1939 OUTLOOK: In the brief period since its reorganization, Monogram has found its niche in the production scene. True, it is on unpretentious one, but it is this same conservative quality which causes us to re-

cord it on these pages as among the best bets of 1939. Monogram knows those things of which it is capable; it does them and does them well. Having succeeded thus far, the company heads do not then sit down and devise an expensive extravaganza which might flop. Instead, they concentrate on gradually improving their product as a whole.

This is indicative of the sound business policy on which Monogram is built. No waste, extravagance and other costly Hollywood habits characterize this plant. Nor are grandiose and "arty" ambitions tolerated. Too many companies have gone to the wall because of these factors and Monogram does not expect to join them.

That the company is operating in the black after such a short period since its revival is testimony enough to the shrewd judgment of W. Ray Johnston and the executives who surround him. '39 should be a banner year for this young company.

PARAMOUNT

Production is running below par here. Six pictures are filming at the moment, all of which was recorded in our last issue . . . Several players were dropped from the Paramount contract roster during recent weeks, most notable being Franciska Goal, Joan Bennett, Frances Dee and Ann Todd. With the abolition of the Paramount talent school, other players will be scratched as their options expire during the next few weeks. End of the school is the first of such moves indicated when the SAG instituted its hours and wages rules . . . Paramount's publicity staff underwent a realignment, but Terry De Lapp, publicity head, was not removed as predicted by alleged "know-it-alls" of the trade and gossip press. He is doing a splendid job . . . William Thomas, who produced 'Campus Confessions', will handle a sequel to the college musical, which may form the groundwork for a series . . . Harry Shermon has concluded his production deal with Paramount and will turn out six Hopalong Cassidy westerns and two Zane Grey specials for the outfit's 1939-40 program. George Hayes' Republic contract may absent him from the comedy spot in the next Hopalong series . . . Because Samuel Goldwyn has set back 'The Last Frontier', Gary Cooper may become available to Paramount for the lead in 'Beau Geste' . . . Gail Patrick and Burns and Allen are other Paramount players winding up their contracts. Miss Allen will finish with 'The Gracie Allen Murder Case', which will be made sans Burns.

1939 OUTLOOK: In a recent issue of FB we discussed the resignation of Adolph Zukor and the handing of Paramount's production reins to William LaBaron. There is no reason to go into the probable effect of this change on Paramount again. We expressed the opinion that Paramount's production standing will be greatly enhanced by this executive change. The company has made notable gains in the quality of its product during the last half of 1938 and there is every reason to presume that the extravagant and wasteful policy which has characterized Paramount in the past will be further checked under the Freeman-LaBaron regime.

Of considerable significance is the report that Paramount's 1939-40 program may find a severe curtailment in the number of films produced at the Hollywood plant. Fifty-two pictures annually is a heavy schedule and Paramount could cut this by ten to its ultimate advantage.

(Continued on Next Page)

The result would be a marked improvement in the fewer pictures turned out.

Tying in with this idea is the Paramount plan to release a number of English-made pictures as well as other non-Hollywood films, such as 'Back Door to Heaven' and 'One Third of a Nation', which were filmed in New York. The opening of such releasing arrangements to first-class independent producers will not only aid the company itself, but help the entire industry.

Everything considered, Paramount is on the right track. It has an excellent talent list and capable production personnel. Judicious story selection and concentration on quality, not quantity, are the primary requirements here. Steps in that direction have been made and further concentrated effort along those lines should achieve better results.

REPUBLIC

Republic has three pictures shooting, the last to start being 'Forged Passport' with Poul Kelly and June Long . . . At least seven others will start production in January, among them 'Wogons Westward', the second of the 'Higgins Family' series and 'Undercover Woman', M. H. Hoffman's inaugural Republic endeavor . . . 'Doctors Don't Tell', which has been on the company's schedule for some time, is finally being scripted and will go into production after producer Sol Siegel gets 'Wogons Westward' under way.

1939 OUTLOOK: After a somewhat disappointing summer and early fall series of releases this company clicked with 'Army Girl' and has since come through in grand style. Indications are that 1939 may be the year in which Republic will ultimately accomplish its ambition of turning out a well rounded product of major stature. The company's experiments with such costly productions as the 'Hit Parade', 'Army Girl' and 'Portia On Trail' have shown its ability to compete with the major studios in both effort and budget. 'Wogons Westward', 'Doctors Don't Tell', and other important pictures on its forthcoming schedule are designed to prove the experiment a success.

In the Western division the Rogers, Autry and Mesquiteers series have shown boxoffice stamina and 1939 will see every effort bent to further increase the prestige of these outdoor champions. The signing of George Hoyer for the Rogers group is a showmanly selection. We still feel the modern atmosphere is out of place in Westerns, but Republic officials insist that they are well received.

Generally speaking, Republic impresses us as being in excellent condition. Sol Siegel is handling his production duties admirably, Jimmy Groinger is doing a splendid job of selling and Herbert Yates injects his famed business acumen into the scene exactly when and where his guidance is needed. Such a set-up looks invincible.

RKO-RADIO

This outfit has three pictures shooting, no new ones having been started since our last comment . . . William Siström will return to this plant. His first assignment will be to handle the production reins on 'The Saint In London', third of the series, which will be made in England . . . Signing of Norman Krasna to a writing post is a smart deal . . . Richard Dix, who played a columnist in the recently completed 'Twelve Crowded Hours', may continue the role in a series, if present plans go through . . . Eddie Cantor is conferring here on plans for his RKO assignment. Many ideas have been broached, but none is official yet . . . Jean Soubon quit the plant after being mentioned as a new Chevalier. That apparently marks the finish of another foreigner's American career . . . Sol Lesser, who was to do wondrous things from November to December and through to January, has cut

down his stuff and appears to have nothing in view but a Bobby Breen musical for RKO release, scheduled to start in February.

1939 OUTLOOK: With 77B still obscuring the future picture for RKO, we must confine our appraisal of its 1939 prospects to very general terms. The plant has been working with a skeleton staff in recent weeks and this situation will probably not be altered until the court finally settles the question of its financial status for the future. However, with the advent of George J. Schaefer to a position of dominance in RKO affairs, we feel it safe to venture the opinion that the company's production will be handled with better judgment and on a more businesslike basis than in past years. Schaefer is a capable business man and he has had a wealth of experience in the distribution branch of the business. This should stand him in good stead in supervising the selection of stories, buying of stars and in other production problems. Once RKO does come out of the wilderness, we look for sharp improvement in the quality of its product. We shall watch it very closely in 1939.

20th CENTURY-FOX

Production has been at a standstill here due to the holidays. January will find this plant working at top speed with ten films slated to begin filming during the month. Among them are: 'The Life of Alexander Graham Bell', 'Rose of Washington Square', 'Return of the Cisco Kid', and 'Stanley and Livingstone' . . . Ernest Poscol has been signed by Zonuck to write a Hollywood cavalcade which will cover the history of the film city from its early days to the present time. Yorn will be filmed this year.

1939 OUTLOOK: It is our opinion that, viewed as a whole, 20th Century slipped somewhat during 1938. Many of the A pictures were below par, loosely contrived affairs, composed of second rate stories and B quality productions. Much of the output indicated lack of production co-ordination.

Confirmation of this thought may be found in the recent endeavors of the company to tighten and more closely affiliate certain production departments and in fostering the creation and development of new and different story ideas. Also, in recent months a large number of A pictures have gone back into production for extensive retakes in order to bolster production and dramatic values. Indications are that this procedure is proving highly successful and it will now be the rule rather than the exception that all A pictures will be handled in such manner. We believe that these facts confirm our belief that Zonuck recognizes the weaknesses of some of his 1938 endeavors and his New Year policy will be a concentrated effort to eliminate them.

The Wurtzel unit proved extremely disappointing this past year due chiefly to over-emphasis on the series idea. None of the new ones clicked. Perhaps the most welcome news from 20th Century-Fox is the decision to eliminate all series except the Jones group, the Chans and the Motos. Any meritorious idea will be followed by a sequel or even a third picture, but the 1939 plan is to avoid any series which lacks a wide range of public appeal. In a recent issue we discussed the plans of the Wurtzel unit to increase budgets on its product and to equip itself with a production personnel superior to that with which it has been working in the past. At the moment there is a great deal of activity in that direction and it appears quite likely that in 1939 the shrewd Mr. Wurtzel will more than compensate for his errors in judgment this year.

On the whole, 20th Century is equipped to rank at or very close to the top of the production parade. Its lapse in 1938, we believe, was only temporary. 1939 should witness a comeback by the Zanuck outfit.

(Continued on Next Page)

STUDIO SIZE-UPS

(Continued from Page 11)

UNITED ARTISTS

Four pictures are shooting at U. A. as the production scene remains unchanged from our last comment. Roach is putting the finishing touches on 'It's Spring Again'; Small is at work on 'King of the Turf'; Wanger on location with 'Stagecoach' and Goldwyn is busy with 'Wuthering Heights' . . . Goldwyn has abandoned his contemplated production of 'Dry Guillotine', feeling that WB's 'Devil's Island' has covered the situation pretty thoroughly . . . George Bruce will script 'My Son, My Son' in England . . . Charlie Chaplin is reported to be readying his first talkie for January production, the anti-Hitlerepic . . . Tay Garnett relinquished his percentage deal with Walter Wanger on 'Trade Winds' and sold his interests outright to the producer.

1939 OUTLOOK: It is difficult to predict anything about this company. It produces comparatively few pictures and no one man is burdened with more than eight pictures yearly—which is the way all films should be made. Each man has so large a stake in his productions that they are always exerting every effort and utilizing every resource available to make their pictures outstanding. In recent months they have not succeeded particularly well. Those pictures already released on the company's 1938-39 program have been only fair generally, certainly not the par one usually expects from UA. There are many interesting pictures on the remainder of UA's program. Perhaps they will meet the high standard the company has set for itself.

UNIVERSAL

Production here was augmented in recent weeks only by 'Code of the Streets' . . . 'Son of Frankenstein' is being rushed to meet a January 13 release date, for which there are a great number of day and date bookings . . . Studio has acquired the United States, Canada, South American and Far Eastern distribution rights to the English made 'Mikado', starring Kenny Baker and members of the D'Oyle Carte operatic company . . . First of the year will see this company beginning work on two biggies, 'East Side of Heaven' (Crosby) and 'The Spirit of Culver'. The latter, originally planned as a B remake of 'Brown of Culver', will be revamped as a pretentious production co-starring Jackie Cooper and Freddie Bartholomew.

1939 OUTLOOK: Because of the intensive efforts of Cliff Work and Nate Blumberg and their ability to work effectively within the most stringent restrictions, Universal faces the New Year in better financial and production condition than in many, many years. Not everything desired has been accomplished. A few more A pictures would have rounded out the program more fully and some of the B output still smacked of very cheap filming. But, at the same time, one must consider that the new Universal regime was hampered from the outset by economic and personnel difficulties beyond its control. That Work and Blumberg have accomplished as much as they have in such a brief period is in itself a noteworthy feat. The A pictures will come along and the studio will gradually find its field in the lower classification films.

From the standpoint of personalities, 1939 finds Universal in splendid shape. Besides Deanna Durbin, Jackie Cooper, Mischa Auer, Nan Grey, Dorothea Kent, Frank Jenks, Joy Hodges, the Little Tough Guys, Vincent Price, Andy Devine and Bob Baker who are on Universal's regular contract list, the company holds special commitment pacts with Bergen and McCarthy, Adolphe Menjou, Bing Crosby, William Gargan, Irene Dunne, Mar-

garet Sullivan, W. C. Fields and Barton MacLane. Danielle Darrieux's new deal now calls for three pictures to be made before September, 1939. The younger contract players, whom Universal has recently neglected because of its name-grabbing campaign, will be given greater opportunities in the future. Constance Moore, Helen Parrish, Juanita Quigley and William Lundigan are among those for whom Universal executives have ambitious plans. In this—the talent division—one finds a remarkable improvement over the situation at this time last year.

Everything considered, no one dare deny that Work and Blumberg are doing a laudable job. The recent months have been trying ones, but they have been weathered successfully. 1939 should see this company come into its own as one of the first rate majors in the business.

WARNERS

Six pictures are shooting, only newcomer being 'Sweepstakes Winner', a Foy production. Approximately ten films will be started in January, chief of which are 'Each Dawn I Die', 'Brother Orchid' and 'Knight and the Lady' . . . Studio is attempting to groom Jane Wyman as a successor to Joan Blondell . . . Rumor that this outfit may go in for another air show. Haven't they learned a lesson yet? . . . 'They Made Me a Criminal' went back for retakes, with May Robson succeeding Beulah Bondi in the role from which the former was forced to retire due to a sprained ankle . . . Success of 'Dawn Patrol' may result in a sequel.

1939 OUTLOOK: WB has been one of the pets of Studio Size-Ups during the past year, for we can think of no other studio which has come through so consistently during 1938. The Brothers Warner appeared to have a foolproof system of anticipating what the public wanted in the line of entertainment. It has gone with equal facility from topical news stories to the broad, romantic 'Robin Hood' and then switched blithely to such poignant, heartwarming pieces as 'Four Daughters' and 'White Banners'. By allowing itself this wide latitude of story selection, by endowing every production with painstaking but not necessarily expensive attention, by giving the exhibitor punchy, exploitation material to work with, WB has stayed out in front during 1938. Continuance of that policy will lead to increasingly profitable results.

Not the least of the WB virtues is the manner in which it has built up its younger and new players to receive public acclaim. By giving them a break and then backing them with extensive publicity and exploitation, WB has paved the way for many of its younger players to become full-fledged stars in 1939.

Bryan Foy deserves a nod of recognition for his efforts in proving to Hollywood that a good picture need not necessarily be an expensive one. A movie patron does not go to a theatre and ask how much a picture cost. He is merely interested in its entertainment values. Foy has worked on that theory this year with the result that his much maligned B's are money makers both for the studio and exhibitors. His lineup in the last half of 1938 was most impressive—a welcome change from the goofy inanities which characterized his program during the preceding year.

This studio is well stocked with boxoffice personalities, a capable writing staff, plus good producers and directors. It is a decidedly encouraging picture that WB presents for 1939.

Hollywood Editorial

By DAVID HANNA

When cinematic history is written, the year 1938 will be recorded on its pages as one of the most hectic in industry annals—365 days marked with strife, antagonism and strained exhibitor and producer relations. Among other things it will be remembered for the Neely Bill, the Federal Government's anti-trust action, the movie quiz and the passing of Adolph Zukor from the American production scene.

Still more turbulent days await us in 1939.

The present holidays have brought a period of comparative calm. Before barging into the excitement, the bickering and bandying of words in the New Year, your reporter pauses a moment to take one final, fleeting glance at the high lights, the low lights, changes and prospects of Picturedom which 1938 gave us in and which added zest and interest to us on the observation platform.

First hit picture of 1938 was "Snow White and the Seven Dwarfs", a delightful fantasy which bared the hitherto unrevealed possibilities of the animated cartoon. It is regrettable that this film's success should have been marred by the exorbitant terms demanded by RKO . . . "Bad Man of Brimstone" came along around this time and your reporter takes a bow for being the "other" critic who sensed its possibilities and predicted its box office success . . . "In Old Chicago" was an early 1938 hit. Its most distinguishing feature was Alice Brady's superb portrayal of Mrs. O'Leary, a performance which won for her the Academy award—but, strangely enough, failed to create a demand for her further services as a dramatic actress. Let us hope that 1939 will bring her the recognition she deserves . . . Early 1938 found Hollywood bitten by the economy bug. Only the cheapest of B pictures were set before the cameras—a fact which accounted largely for the frightful business situation in the spring and early summer months . . . "The Goldwyn Follies" disappointed . . . Gene Autry walked out on Republic, but returned quickly when Roy Rogers clicked in "Under Western Stars". This Rogers lad bears watching. He has all the ear marks of becoming a very successful outdoor star . . . "Tom Sawyer" recalls the compelling performances of little Tommy Kelly and the talented Ann Gillis . . . "Big Broadcast of 1938" indicated the dire need for a new musical formula.

Along about March audiences were enthralled with "Mad About Music" and once again the industry paid tribute to the Pasternak-Durbin combination . . . "Jezebel" caused considerable differences of opinion. However the perfect performance of Bette Davis in the title role places her in line for another Academy Award . . . Two newcomers made debuts at this period of the year, Richard Greene and John Carroll. Both struck the writer as promising and each has lived up to our fondest expectations. Greene is delightful in "Kentucky" and Carroll definitely establishes himself in Monogram's "I am a Criminal" . . . April saw FB's Studio Size-ups come into being, a new department which was subsequently to cause great consternation in film circles because it dared

to air news and views not usually set forth by the trade press . . . Hepburn did herself proud with her simple, unaffected Linda in "Holiday" but the opinion that she is boxoffice "poison" was substantiated. The film served to bring back Lew Ayres, whose sensitive performance won him a MGM contract and set him off on a richly deserved comeback . . . Action crammed and beautifully mounted "Robin Hood" was a summer delight from Warner Brothers. It will be high in the list of the top grossers of '38 . . . "Rage of Paris" found the American public falling in love with petite and talented Danielle Darrieux . . . Luise Rainer hurt herself with "The Toy Wife" . . . The executive change at Universal found warm applause from the company's customers. The manner in which Cliff Work and Nate Blumberg have endeavored to work out the mess created by their predecessors is one of the more commendable features of the 1938 scene . . . "Marie Antoinette" returned Norma Shearer to the screen in a stodgy, cold and unmoving historical drama which further emphasized the limited acting ability of Tyrone Power . . . Edgar Bergen and Charlie McCarthy repated their radio success with "Letter of Introduction" after a discouraging start in "Goldwyn Follies" . . . Bing Crosby proved himself an ingratiating actor in "Sing You Sinners", one of the few delightful and intimate film-musicals of 1938 . . . Joe E. Brown gave the best performance of his career in "The Gladiator" . . . The simple charm and poignant drama of "Four Daughters" made it an outstanding 1938 memory, and noteworthy, too, for its introduction of John Garfield and Jeffry Lynn . . . "You Can't Take it with You" revealed Frank Capra in his most captivating mood . . . "Hold That Co-Ed" was a John Barrymore triumph . . . October was notable for "That Certain Age"; John Brahm's direction of "Girl's School" and the very weak Hal Roach production "There Goes My Heart". "The Sisters" heaped new praises on Bette Davis' head and disclosed Errol Flynn as a rather capable actor . . . "Boys Town" belongs on the credit side of 1938 . . . On the other hand, "Suez" rated a loud boo as the most disappointing offering of the year . . . The Federal Theatre's production of "Two a Day", the vaudeville Cavalcade stole the Hollywood spotlight in November from such grand pictures as "The Young in Heart", "Angles with Dirty Faces" and "Submarine Patrol" . . . it was in this month that Adolph Zukor was removed as head of Paramount's production—marking the end of an era in motion picture history . . . Republic clicked with "Storm Over Bengal" one of the fastest action dramas of the year . . . Goldwyn's "Cowboy and the Lady" was another weakie from this superior producer. We hope 1939 is kinder . . . December's high light has ben this paper's row with Columbia—a regrettable situation which only serves to indicate the shortsightedness of some of Hollywood's production heads. Quite amusing is the remark of one of the publicity men of that studio to the effect that "no trade paper has ever dared criticize a studio before." Perhaps a rededication to that policy is in order as we await the problems and situations of 1939. That is: Criticism with a purpose, constructive, sincere, without malice and where deserved.

PRODUCTION RECORD

*In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title.
All new product is on 1938-39 programs, unless otherwise noted.*

COLUMBIA

Sold 1938-39 Features (41) Completed (13) In Production (3)
Westerns (22) Completed (6) In Production (1)
Serials (4) Completed (2) In Production (1)

All pictures on '37-'38 program released

MOUNTED POLICE No. 1

Shooting started—December 12

Western

Cost: Charles Storrett, Lindo Winters, Bob Nolan, Robert Fiske, Vernon Steele

Directed by Sam Nelson

Produced by Harry Decker

Story: (Unavailable)

* * *

SABOTAGE

Shooting started—December 17

Action

Cast: Jock Holt, Katherine DeMille, Ralph Morgan, C. Henry Gordon, Regis Toomey

Directed by Lewis Collins

Produced by Larry Darmour

Story: (Unavailable)

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
First Offenders	12/17	Let Us Live	12/3
Flying G-Men	12/17		

RECENTLY COMPLETED

11/15 Adventures in Sahara (Orig. Revolt in Sahara)	9/24	7/21 Racketeers	12/3
11/30 Blondie	9/24	7/21 Reformatory (Orig. Orphans of the Law)	5/14
California Cavalcade	11/19	12/8 Rio Grande (Orig. North of Texas)	9/10
10/5 Crime Takes a Holiday	4/9	12/8 Rio Grande Roundup	11/19
10/12 Flight to Fame (Orig. Wings of Doom)	7/12	12/15 Smashing the Spy Ring (Orig. Spy Ring)	10/12
9/30 Girl's School	7/16	7/28 South of Arizona (Orig. Singing Gunst)	5/11
8/15 Gladiator, The	6/4	Spider, The (serial)	9/10
6/27 Highway Patrol (Orig. State Patrol)	4/9	6/20 Stage Coach Days	3/26
10/19 Homicide Bureau	8/13	9/22 Stranger from Arizona (Orig. Phantom Trail)	7/16-39
8/25 I Am the Law (Orig. Outside the Law)	6/4	11/22 There's That Woman Again	10/8
11/2 In Early Arizona	8/27	Thundering West, The (Orig. Trail of the Tumbleweed)	10/22
8/29 Lady Objects, The	7/2	6/30 West of Cheyenne	4/9
5/12 Law of the Plains	2/26	10/2 West of Santa Fe	8/13
10/24 Law of the Texan (Orig. South of the Rio Grande)	9/10	Wild Bill Hickok (serial)	6/4
12/7 Lone Wolf's Daughter	12/3	Wreckage	11/5
North of Shanghai (Orig. Life Is Cheap)	10/22	9/29 You Can't Take It With You	5/14
8/22 Phantom Gold	6/18		
7/15 Pioneer Trail (Orig. Valley of Violence)	4/23		

CONTRACTS

Rochelle Hudson to term deal
Writers Peter Martin and Len Zimberg to writing pacts

CASTINGS — DIRECTORIAL ASSIGNMENTS

Gordon Oliver lead in "Romance of the Redwoods"
Randolph Scott top spot in "Muggs Are Like That"
Alexander Hall to direct "Muggs Are Like That"
Fay Bainter, Wendy Barrie to "Old Mrs. Leonard and Her Machine Gun"
Thomas Mitchell to "Plane No. 4"

GRAND NATIONAL

Sold 1938-39 Features (26) Completed (5) In Production (0)
Westerns (24) Completed (6) In Production (0)

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
Cipher Bureau	8/26	Ride 'Em Cowgirl	9/10
Exile Express (Orig. Exile)	11/5	Sunset Strip Case (Orig. Murder on Sunset Boulevard)	8/13
Frontier Scout	8/13	Trigger Pals	11/19-12/3
Renfrew No. 3	11/5	10/11 Shadows Over Shanghai	7/30
Last Barrier	11/5		
Long Shot	11/5		

STORY BUYS

"Drive In", original by Fay Mitchell and Evelyn Edwards

METRO-GOLDWYN-MAYER

Sold 1938-39 Features (44-52) Completed (18) In Production (8)
Last release on '37-'38 program—"Morie Antoinette"

FAST AND LOOSE

Shooting started—December 14

Mystery comedy

Cast: ROBERT MONTGOMERY, Rosalind Russell, Etienne Girardot, Reginald Owen, Ralph Morgan, Anthony Allen

Directed by Edwin Marin

Produced by Fred Stephani

Story: This is a sequel to FAST COMPANY with Robert Montgomery in the role of the rare books expert who becomes embroiled in a crime. Rosalind Russell is his wife and co-worker.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Broadway Serenade	12/3	I Take this Woman (Orig. New York Cinderella)	10/22
Four Girls in White (Orig. Women in White)	12/17	Ice Follies of 1939	10/22
Huckleberry Finn	12/3	Song of the West	12/3
		Wizard of Oz	10/22

RECENTLY COMPLETED

8/19 Blockheads (Orig. Meet the Missus)	6/18	6/17 Lord Jeff	3/26
9/2 Boystown	6/18	8/26 Marie Antoinette	1/15
Burn 'Em Up O'Connor	11/9	12/2 Out West with the Hardys	10/8
7/29 Chaser, The	6/18	8/12 Rich Man, Poor Girl (Orig. It's Now or Never)	7/2
12/23 Christmas Carol, A	10/22	11/25 Shining Hour, The	8/27
8/5 Crowd Roars, The (Orig. Give and Take)	5/11	7/15 Shopworn Angel	4/9
12/9 Dramatic School	9/24	8/9 Stalemates	7/16
7/8 Fast Company	6/4	Stand up and Fight	10/22-11/5
12/16 Girl Downstairs, The (Orig. Katherine the Last)	10/22	10/28 Sweethearts	7/2
11/4 Great Waltz, The	5/21	10/14 Three Loves Has Nancy	7/16
Honolulu	11/5	10/26 Too Hot To Handle	5/14
Idiot's Delight	10/22	6/10 Toy Wife, The	3/26
10/21 Listen Darling	7/16	10/13 Vacation From Love	8/13
7/22 Love Finds Andy Hardy	6/4	6/24 Woman Against Woman (Orig. Enemy Territory)	4/23
		10/14 Young Dr. Kildare	9/24

CONTRACTS

Robert Taylor to new seven year pact
Virginia Weidler to term deal
Writer Alice Duer Miller to term contract
Player Edward Kilroy renewed

CASTINGS — DIRECTORIAL ASSIGNMENTS

Henry Bocquet to direct 2nd of Dr. Kildare series
Wallace Beery lead in "Thunder Afloat"
Clark Gable top spot in "Wings Over the Desert"
Leslie Howard, Wendy Hiller to George Bernard Shaw's "The Doctor's Dilemma"
Gabriel Pascal to direct "The Doctor's Dilemma"
Luis Alberni, Billy Bevan, Emory Parnell, Victor Potel, Constantine Romanoff, Adia Kuznetzoff, Tennen Holtz, Lionel Royce to "Song of the West"
Joseph Von Sternberg to direct "Lady of the Tropics"

MONOGRAM

Sold 1938-39 Features (26) Completed (9) In Production (1)
Westerns (16) Completed (7) In Production (1)
Lost release on '37-'38 program—"Rhythm of the Saddle"

NAVY SECRETS

Shooting started—November 19

Comedy drama

Cast: Grant Withers, Fay Wray, Dewey Robinson, Andre Cheron, Robert Frozer, Croig Reynolds, George Sorell, William von Brincken, Joseph Crehon, Duke Yorke, Arthur Housmon

Directed by Howard Bretherton

Produced by William Lackey

Story: Grant Withers and Fay Wray are both Secret Service operatives working on a spy case. Not until the matter is solved are they aware of each other's identity, and then decide to marry.

SUNDOWN ON THE PRAIRIE

Shooting started—December 17

Western

Cost: Tex Ritter, Horace Murphy, Dorothy Fay, Karl Hackett, Charles King, Dove O'Brien, Bob Terry, Honk Worden

(Continued on next page)

Story: Ritter and his pal, Horace Murphy, round up a gang of rustlers in behalf of the government.

RECENTLY COMPLETED

Release Date	Details in Issue	Release Date	Details in Issue
8/2 Barefoot Boy	6/18	Sante Fe Bound	12/17
11/16 Gang Bullets	10/22	11/23 Song of the Buckaroo	
11/2 Gangster's Boy	9/24	(Orig. Little Tenderfoot)	11/5
11/9 Gun Packer	10/8	9/14 Starlight Over Texas	7/30
12/7 I Am a Criminal	11/5	12/14 Tough Kid	12/3
7/6 Man's Country	6/1	8/21 Under the Big Top	
6/8 Marines Are Here, The	4/23	(Orig. Circus Comes to Town)	7/16
9/14 Mexicali Kid	8/13	9/21 Wanted By the Police	8/13
10/5 Mr. Wong, Detective	9/10	12/21 Wild Horse Trail	12/3
Paroled to Exile	12/17	10/12 Where the Buffalo Roam	9/10
6/22 Romance of the Limberlost	5/11		

PARAMOUNT

Sold 1938-39 Features (52) Completed (34) In Production (6)
 Westerns (6) Completed (6) In Production (0)
 All pictures on '37-'38 program released

SWEEPSTAKES MILLIONAIRE

(Other details issue December 17 under title "Sudden Money")

Story: Charlie Ruggles is the owner of a small cigar store who wins a considerable amount of money on a sweepstakes ticket. He and his wife, Marjorie Rambeau set out to accomplish the things they have always wanted to do. After various complications, during which they lose the money, both return to their home and business, wiser but happier people.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Heritage of the Desert	12/17	Midnight	11/19
I'm from Missouri	12/3	Union Pacific	11/5
Lady's From Kentucky, The	12/3		

RECENTLY COMPLETED

1/20 Ambush	10/8	Never Say Die	11/5
Arizona Bracelets	11/19	... one third of a nation	12/17
9/23 Arkansas Traveler	7/16	1/12 Paris Honeymoon	6/4
11/25 Arrest Bulldog Drummond		2/10 Persons in Hiding	10/22
(Orig. Scotland Yard vs. Bulldog Drummond)	8/27	7/8 Pride of the West	
12/30 Artists and Models Abroad	5/21	(Orig. Beneath Western Stars)	5/11
Back Door to Heaven	12/17	6/17 Prison Farm	2/26
7/24 Bar 20 Justice	12/18	7/29 Professor Beware	12/4
7/2 Booloo	6/13	10/28 Ride a Crooked Mile	
8/19 Bulldog Drummond in Africa	6/4	(Orig. Escape from Yesterday)	7/30
Bulldog Drummond's Secret Police	11/19	Riders of the Range	10/8
2/10 Cafe Society	10/22	9/17 Sons of the Legion	7/16
9/30 Campus Confessions	7/16	5/2 Sing You Sinners	4/9
1/20 Disbarred	8/27	8/26 Spawn of the North	3/26
Frontiersmen, The	8/27-9/10	Say It In French	8/27
8/5 Give Me A Sailor	4/23	12/9 Sunset Trail	
Hotel Imperial	11/5	(Orig. Silver Trail Patrol)	7/30
10/14 If I Were King	5/21	8/12 Texans, The	2/36-3/26
11/4 Illegal Traffic	8/13	11/18 Thanks for the Memory	8/13
9/9 In Old Mexico		Tom Sawyer, Detective	9/21
(Orig. Return of the Fox)	5/21	7/1 Tropic Holiday	2/26
10/21 King of Alcatraz	7/30	10/7 Touchdown, Army	7/2
1/6 King of Chinatown	9/24	2/17 Two Weeks with Pay	
12/2 Little Orphan Annie	10/8	(Orig. Parents on Probation)	11/5
Me and My Gal	12/17	6/3 You and Me	1/29
10/30 Men With Wings	5/14	1/27 Zaza	7/2
10/28 Mysterious Rider, The	7/2		

STORY BUYS

Eight detective stories by Frank Gruber based on "Oliver Quade" character "The Warden Goes to Jail" original by Sam Fuller

CONTRACTS

Player Joyce Matthews extended
 Player Shirley Logan to term deal

CASTINGS — DIRECTORIAL ASSIGNMENTS

Fred MacMurray, Robert Preston to "F. o. b. Detroit"
 William Wellman to direct "F. o. b. Detroit"
 George Raft, Ellen Drew, top spots in "World's Applause"
 Lynne Overman title role in "Oliver Quade" series
 Jack Benny, Dorothy Lamour, Edward Arnold to "Man About Town"
 Shirley Logan, Lloyd Nolan, J. Carroll Naish, Heather Angel, Broderick Crawford to "Federal Offense"

REPUBLIC

Sold 1938-39 Features (31) Completed (10) In Production (1)
 Westerns (24) Completed (11) In Production (1)
 Serials (4) Completed (4) In Production (1)
 Last release on '37-'38 program—"Rhythm of the Saddle"

FORGED PASSPORT

Shooting started—December 24

Dromo

Cast: Poul Kelly, June Lang, Lyle Talbot, Billy Gilbert, Maurice Murphy, John Hamilton, Ivan Miller, Christian Rub

Directed and produced by John H. Auer

Story: Paul Kelly plays a member of the Immigration Patrol at the Mexican border who breaks up a ring of alien smugglers headed by Lyle Talbot. June Lang is the romantic interest.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Lone Ranger Rides Again	12/17	Ridin' the Range	12/17

RECENTLY COMPLETED

8/15 A Dangerous Adventure	6/18	6/13 Ladies in Distress	
7/15 Army Girl	5/14	(Orig. First Prize)	1/15
9/4 Billy, the Kid, Returns	8/13	Mysterious Miss X	12/3
8/8 Come On, Leathernecks	7/2	11/22 Orphans of the Street	10/22
11/19 Come On, Rangers		9/20 Overland Stage Riders	8/13
(Orig. Texas Rangers)	10/22	8/28 Pals of the Saddle	7/30
Dick Tracy Returns		9/25 Prairie Moon	9/10
(serial)	6/18	Pride of the Navy	12/17
9/29 Down in Arkansas	8/27	12/22 Red River Range	11/5
8/15 Durango Valley Raiders	1/23	11/5 Rhythm of the Saddle	
12/26 Federal Man Hunt	11/19	(Orig. Rodeo Busters)	10/8
8/15 Fighting Devil Dogs	11/19	6/15 Riders of the Black Hills	5/14
12/23 Fighting Thoroughbreds		11/19 Sante Fe Stampede	10/22
(serial)	3/26	12/23 Shine On, Harvest Moon	11/19
Hawk of the Wilderness		11/8 Storm Over Bengal	
(serial)	9/21	(Orig. Bengal Lancer Patrol)	9/24
8/1 Heroes of the Hills		8/22 Tenth Avenue Kid	7/16
(Orig. Western Justice)	6/18	11/19 Texas Rangers	10/22
8/29 Higgins Family		11/28 Western Jamboree	
(Orig. Everything Happens To Us)	7/16	(Orig. Bloom on the Sage)	11/5
10/29 I Stand Accused	9/24	Women Make News	
		(Orig. Dr. Judith Randall)	12/17

STORY BUYS

"Colorado Moon" original by John Rathmell

CONTRACTS

George Hayes signed for eight Roy Rogers westerns

CASTINGS — DIRECTORIAL ASSIGNMENTS

Edward Ellis, Victor Jory to "Wagons Westward"
 Roy Rogers to "Rough Rider Patrol"
 Joe Kane to direct "Rough Rider Patrol"
 Barton MacLane, Beverly Roberts, Horace MacMahon, Clarence Kolb, Ben Weldon to "White Fury"
 Aubrey Scotto to direct "White Fury"

RKO-RADIO

Sold 1938-39 Features (54) Completed (16) In Production (3)
 Westerns (6) Completed (4) In Production (0)

To be delivered on '37-'38 program—

1 Astaire-Rogers musical; 1 Bobby Breen picture

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Castles, The	11/5	Saint Strikes Back, The	12/17
Love Affair	10/8-11/5		

RECENTLY COMPLETED

10/14 A Man To Remember	8/13-27	10/21 Mad Miss Manton, The	7/16
Arizona Legion	11/19	7/29 Mother Carey's Chickens	5/11-7/2
Annabel Takes a Tour	8/27-9/24	10/7 Mr. Doodle Kicks Off	7/30
9/9 Affairs of Annabel	6/18-7/2	12/2 Next Time I Marry	
Beauty for the Asking	11/19	(Orig. Trailer Romance)	11/8
5/20 Blind Alibi	4/26	12/16 Pure in Mind, The	
6/17 Blonde Cheat	4/9	(Orig. Saints Without Wings)	10/22-11/5
6/21 Border G-Man	5/14-7/30	9/16 Renegade Ranger, The	
8/26 Breaking the Ice	6/4-7/2	(Orig. O'Brien No. 4)	7/30
9/2 Carefree	5/11-7/2	6/3 Saint in New York, The	3/12
Flying Irishman, The	12/3	7/22 Sky Giant	
11/19 Fisherman's Wharf			
9/23 Fugitives for a Night	7/30		
4/22 Go Chase Yourself	2/26		
5/13 Gun Law	6/18-7/2	10/28 Tarnished Angel	
Gunga Din	7/2-30	(Orig. Miracle Racket)	9/10-21
7/1 Having Wonderful Time	10/9	4/8 This Marriage Business	3/12
Lawless Valley	10/8-11/5	Trailer Romance	10/8
11/5 Law West of Tombstone	10/8	Twelve Crowded Hours	12/3

STORY BUYS

"Second Shot," by Garrett Ford

CONTRACTS

Fritz Kortner to writing, acting and directing part
 Norman Frasna to writing deal
 Wendy Barrie signed for three pictures yearly for next five years

CASTINGS — DIRECTORIAL ASSIGNMENTS

Sally Eilers to "They Made Me A Spy"
 Lew Landers to direct "They Made Me A Spy"
 Lee Tracy, Donnie Donagan to "What's a Fixer For"
 Barbara Stanwyck to "Paris Unknown"
 Charles Bickford to "Second Shot"

(Continued on Next Page)

20th CENTURY-FOX

Sold 1938-39 Features (44-56) Completed (38) In Production (0)
All pictures on '37-'38 program released

RECENTLY COMPLETED

7/1 Always Goodbye	4/23	Mr. Moto in Porto Rico	12/3
11/4 Always in Trouble	6/18	Mr. Moto Takes a	
2/10 Arizona Wildcat	9/10	Vacation	10/9
1/20 Charlie Chan in Honolulu	11/3	9/2 My Lucky Star	5/11
Chasing Danger		6/10 One Wild Night	3/26
(Orig. Dangerous Cargo)	11/9	7/8 Panamint's Bad Man	5/11-21
12/16 Down on the Farm	8/27	3/3 Pardon Our Nerve	
3/31 Everybody's Baby		(Orig. Samson and	
(Orig. Bundle of Joy)	10/8	the Ladies)	9/24
12/9 Five of a Kind	7/16	7/8 Passport Husband	5/11
8/5 Gateway		12/2 Road Demon	
(Orig. Ellis Island)	5/21	(See Sport Series No. 2)	7/2
11/25 Girl From Brooklyn		9/9 Safety in Numbers	7/2
(Orig. By the Dawn's		11/18 Sharpshooters	
Early Light)	7/16	(See Daredevils No. 1)	7/30
9/16 Hold That Co-Ed	7/2	8/21 Speed to Burn	3/26
7/22 I'll Give a Million	4/23	10/14 Straight, Place and Show	6/1
Inside Story		9/30 Submarine Patrol	
(Orig. A Very Practical		(Orig. Wooden Anchors)	7/16
Joke)	8/27	10/28 Suez	5/14
12/3 Jesse James	8/27	1/13 Tailspin	10/8
Jones Family in Hollywood	12/17	12/23 Thanks for Everything	10/8-22
11/11 Just Around the Corner		1/27 Three Musketeers, The	10/8
(Orig. Lucky Penny)	5/14	12/9 Up the River	9/24
12/30 Kentucky	9/10	2/17 Wife, Husband	11/19
3/10 Little Princess, The	10/22	and Friend	7/16
9/23 Meridian 7-1212	5/21	12/16 White New York Sleeps	7/16
10/7 Meet the Girls	6/4	Winner Take All	12/17
10/7 Mr. Moto's Last Warning			
(Orig. Mr. Moto in Egypt)	6/18		

CASTINGS — DIRECTORIAL ASSIGNMENTS

Alfred Werker to direct "The Big Drum"
Sonja Henie to "Everything Happens to Us"
Cedric Hardwicke, Richard Greene, Nancy Kelly, Walter Brennan to "Stanley and Livingston"
Warner Baxter, Lynn Bari, Cesar Romero to "The Return of the Cisco Kid"
Herbert Leeds to direct "The Return of the Cisco Kid"
Spring Byington, Gene Lockhart, Bob Watson to "The Life of Alexander Graham Bell"
Douglas Fowley to "Rose of Washington Square"
Alice Faye to "Belle Starr"

UNITED ARTISTS

GOLDWYN:	Sold for 1938-39 (5)	Completed (1)	In Production (1)
SELZNICK:	Sold for 1938-39 (2)	Completed (1)	In Production (0)
WANGER:	Sold for 1938-39 (5)	Completed (2)	In Production (1)
KORDA:	Sold for 1938-39 (5)	Completed (0)	In Production (0)
SMALL:	Sold for 1938-39 (5)	Completed (1)	In Production (1)
ROACH:	Sold for 1938-39 (8)	Completed (2)	In Production (1)

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
It's Spring Again	11/19	Stagecoach	11/19
(Roach)		(Wanger)	
King of the Turf	12/3	Wuthering Heights	12/3
(Small)		(Goldwyn)	

RECENTLY COMPLETED

7/22 Algiers	4/9	10/14 There Goes My Heart	6/18
(Wanger)		(Roach)	
11/1 Cowboy and the Lady, The	7/2	Topper Takes a Trip	9/24
(Goldwyn)		(Roach)	
12/29 Duke of West Point	10/8	11/4 Trade Winds	8/27
(Small)		(Wanger)	
Made for Each Other	9/10	10/7 Young in Heart, The	5/14
(Selznick)		(Selznick)	

STORY BUYS

"Captain Frisco", original by John Larkin and Warren Wilson (Wanger)
"Echoes That Old Refrain", magazine story by Carey Ford (Wanger)

CONTRACTS

Dana Andrews to term player contract (Goldwyn)

CASTINGS — DIRECTORIAL ASSIGNMENTS

Oscar Polk to "Gone With the Wind" (Selznick)
June Lang, Victor McLaglen, Joseph Calleia, Paul Lukas, Claude Allister, Gibson Gowland, Charles Middleton, Will Stanton to "Captain Fury" (Roach)
Hal Roach to direct "Captain Fury"
Joel McCrea, Walter Brennan to "I Am a Doctor" (Goldwyn)

UNIVERSAL

Sold 1938-39 Features (40)	Completed (17)	In Production (4)
Westerns (10)	Completed (2)	In Production (0)
Serials (4)	Completed (3)	In Production (0)

Lost release on '37-'38 program—"That Certain Age"

CODE OF THE STREETS

Shooting started—December 19
Dromo

Cast: Harry Carey, Frankie Thomas, The Little Tough Guys, Juanita Quigley, William Ruhl

Directed by Harold Young

Produced by Burt Kelly

Story: A young man is wrongly convicted of murder and sentenced to die in the electric chair. The Little Tough Guys, aided by policeman Harry Carey, succeed in proving his innocence in time to save him from death.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Son of Frankenstein	11/19	You Can't Cheat an Honest Man	12/3
Three Smart Girls			
Grow up	12/17		

RECENTLY COMPLETED

9/16 Black Bandit	8/13	6/17 Outlaw Express	5/14
(Orig. Twins of the West)	10/8	(Orig. Pony Express Days)	
Buck Rogers (serial)	11/5	9/9 Personal Secretary	8/13
Dead Don't Care, The	9/10	(Orig. The Comet)	11/5
Exposed	7/2	Pirates of the Skies	6/18
9/2 Freshman Year	11/19	Red Barry (serial)	6/18
12/16 Gambling Ship	11/5	8/19 Road to Reno	6/18
Ghost Town Riders		Secrets of a Nurse	
His Exciting Night	9/24	(Orig. West Side Miracle)	10/8
(Orig. Adam's Evening)	11/5-19	10/21 Service De Luxe	8/27
Honor of the West	8/27	6/15 State Prison	6/4
10/21 Last Express, The		10/28 Storm, The	9/10
12/16 Last Warning, The	11/5	11/11 Strange Faces	9/24
(Orig. Dead Don't Care)	10/8	1/13 Swing, Sister, Swing	11/5
Little Tough Guys in	6/18	10/7 Swing, That Cheer	8/27
Society	11/19	10/7 That Certain Age	7/2
8/12 Missing Guest, The		9/16 Youth Takes a Fling	7/2
Newsboys Home			

STORY BUYS

"Jenny Lind", original by Hans Rameau

CASTINGS — DIRECTORIAL ASSIGNMENTS

Freddie Bartholomew, Andy Devine to "The Spirit of Culver" (formerly "Brown of Culver")

WARNER BROTHERS

Sold 1938-39 (52) Completed (28) In Production (6)
All pictures on '37-'38 program released

SWEEPSTAKES WINNER

Shooting started—December 13

Comedy

Cost: Morie Wilson, Johnnie Davis, Allen Jenkins, Charlie Foy

Directed by William McGonn

Produced by Milton Shubert

Story: Marie Wilson is a waitress who loses to the glib and convincing pair of sharpsters, Allen Jenkins and Charlie Foy, first a small inheritance and subsequently a larger amount of money won on a sweepstakes ticket. She succeeds in recouping her losses through a horse which races madly at the sound of a fire siren.

IN PRODUCTION

Release Date	Details in Issue	Release Date	Details in Issue
Broadway Cavalier	12/17	Professor Steps Out	
Dodge City	11/19	(Orig. Always Leave Them	
Juarez	11/19	Laughing)	11/5
		Torchy Runs for Mayor	12/17

RECENTLY COMPLETED

7/30 Amazing Dr. Clitterhouse	3/12	6/4 Little Miss Thoroughbred	2/12
Adventures of Jane Arden	11/5	8/6 Mr. Chump	3/26
11/26 Angels With Dirty Faces	7/2	7/9 My Bill	
Blackwell's Island	7/16	(Orig. In Every Woman's	
9/3 Broadway Musketeers		Life)	4/9
(Orig. Three Girls On		11/19 Nancy Drew, Detective	9/10
Broadway)	6/4	Nancy Drew, Reporter	11/5
10/29 Brother Rat	7/16	Off the Records	
Chalked Out		(Orig. Unfit to Print)	9/10
(Orig. Crime is a Racket)	9/24	Oklahoma Kid	11/5
12/1 Comet Over Broadway		7/23 Penrod's Double Trouble	12/18
(Orig. Curtain Call)	7/30	7/16 Racket Busters	5/14
6/18 Cowboy from Brooklyn	1/29	Secret Service of the Air	10/9
12/24 Dawn Patrol	8/13	10/15 Sisters, The	6/18
8/20 Four's A Crowd	3/26	Smashing the Money Ring	12/17
8/27 Four Daughters		They Made Me a Criminal	9/10
(Orig. Sister Act)	5/11	Torchy Gets Her Man	7/30
10/1 Garden of the Moon	4/23	Torchy in Chinatown	8/27
Going Places	8/13	When Were You Born?	3/12
6/11 Gold Diggers in Paris	1/29-2/26	Wings of the Navy	7/16-30
Hard to Get		Women in the Wind	9/24
(Orig. Head Over Heels)	6/18	Yes, My Darling Daughter	11/19
12/10 Heart of the North	7/15-8/13		
King of the Underworld			
(Orig. Unlawful)	6/4		

STORY BUYS

"Invisible Stripes", by Lewis E. Lawes and Jonathan Finn
Talkie rights to the Porter Emerson Browne play "The Bad Man"

CONTRACTS

John Garfield, Jeffrey Lynn, James Stephenson to new deals
Gordon Hollingshead, short subject producer, to new pact

CASTINGS — DIRECTORIAL ASSIGNMENTS

James Cagney, John Garfield to "Invisible Stripes"
Margaret Lindsay, John Littel to "The Woman in Shadows"
Terry Morse to direct "The Woman in Shadows"
Harry Davenport, Jane Bryan, Henry O'Neill, Elizabeth Risdon to "Hero for a Day"
Crane Wilbur to direct "Hero for a Day"
Priscilla Lane, Jeffrey Lynn to "The Great Lie"
Errol Flynn, Basil Rathbone, David Niven, Ann Sheridan to "The Single Lady"
Pat O'Brien, Ronald Reagan to "The Roaring Road"

NEW YORK TIP-OFF

A happy and colorful (in more ways than one) Christmas along Broadway with the majority of first-run houses receiving that hoped-for gift of capacity crowds which continued to buy entertainment during the entire holiday week. Although the Main Stem's three Technicolor films, *"Sweethearts"*, *"Kentucky"* and *"Heart of the North"*, did fine business at the Capitol, Roxy and Rialto respectively, the real surprise was the smash grosses for three British-made features in smaller theatres. The Rivali, with *"The Beachcomber"*, and the Globe, showing *"The Lady Vanishes"*, used tapes to keep waiting ticket-buyers in line for the first time in months and *"Pygmalion"* attracted enthusiastic crowds to the Astor for a third week.

The Radio City Music Hall, with the ideal holiday attraction, *"A Christmas Carol"*, did smash business also, as did *"Down Patrol"* and *"Artists and Models Abroad"* each coupled with a stage show. Hold-overs for New Year's week were the rule, the only exceptions being the Music Hall, the Rialto and the Criterion . . . Cinema 49, a new foreign-language house in the Times Square district, opened Thursday (Dec. 29) with *"The Foolish Virgin."* Formerly a legit theatre, it is now being operated by the Walch Film Corporation.

W. A. Scully, closing his first year as sales manager of Universal Pictures, shows the enviable record of having brought his company more contracts than it had in any previous year of its existence.

National Screen Service has filed suit in Federal Court against Trailer-Made and Pathe, Inc. charging pirating of sound tracks.

Rosa Lewis and the other M-G-M foreign department employees received a belated, and most welcome, cash Christmas gift from their boss, Arthur Loew, on his return from a tour of Latin America countries on December 27th. This personal gift was in addition to the salary bonus which went to all Loew and M-G-M employees . . . Other companies handing out Xmas bonuses were United Artists, Warners and Paramount . . . Columbia salesmen are getting pepped up for their annual sales drive which starts January 9th to run for ten weeks. Titled *"Columbia's Personal Achievement Campaign"*, it will be dedicated to individual salesmen and bookers.

The last of the few remaining posters, lobby frames or trailers on *"Motion Picture's Greatest Year"* were removed on December 31st. Now that large portion of the movie-going public which had no interest in the *"Movie Quiz"* can forget about it until it's time to announce the winners . . . Wrecking crews are getting busy at last on two vacant N. Y. theatre eyeshores at the town's busiest intersections—the George M. Cohan at 43rd and 7th Ave. and the Circle, a one-time Loew house, on Columbus Circle.

The U. A. home office boys will rub elbows with James Roosevelt after January 1st, the new vice-president of Samuel Goldwyn Productions being expected to headquarter in 729 Seventh Avenue . . . Ben Agren, formerly head of the Monogram auditing department, has been appointed comptroller of Monogram Pictures Corp. He succeeds J. P. Friedhoff, recently transferred to Hollywood as treasurer of Monogram Productions . . . T. R. Williams, Grand National treasurer, left December 27th for the West Coast as did Fred Scheld, production manager on the recently-completed *"One-third of a Nation"* . . . who will be associated with GN production in Hollywood . . . Howard Dietz, M-G-M ad and publicity head, flew to the West Coast directly after Christmas.

The personable Helen E. Hughes, assistant secretary of Universal Film Exchanges and a well-known industry figure, is now Mrs. Eugene L. Breen and is spending her honeymoon in the British West Indies . . . Herb Crooker, former Warner publicity manager, will be supervising producer of the commercial film, *"I'll Tell the World"*, which will be made by McFadden Publications to advertise the World's Fair. Crooker signed Patricia Murray for the feminine lead while he was in New York last week . . . Lester Tietjen, head of Warners playdote department, died on Christmas Day at the Post Graduate Hospital after a long illness.

R. F. Chapman, of Audio Productions here, has been appointed executive assistant to Charlie Glett, vice-president of Eastern Service Studios . . . In addition to assisting Harry Thomas, Jerry Wilson has been placed in charge of the Manhattan, Bronx, Long Island and

FRANKLY SPEAKING

About Musicals and British Films

By LEYENDECKER

During the year just past a definite trend away from the production of elaborate musicals was evident due, without doubt, to a slackening in the box office draw of those glittering song and dance extravaganzas, rich in production numbers but weak in story and actual entertainment values. The major film companies, accustomed in recent seasons, to expending hundreds of thousands in production costs and months of shooting time on their lavish song frolics, adjusted their 1938-39 schedules to include a greater number of simple, human interest stories. These wholesome, human and inexpensively-filmed program pictures have proved to be consistent draws in the majority of theatres all over the country. Although originally lacking in marquee names, the Hardy series must be credited with building an average featured-player, Mickey Rooney, into one of the screen's ten biggest box office draws and in developing a huge following of fans, who have come to regard the entire family as "old friends".

A few lavish musicals of the *"Alexander's Ragtime Band"* calibre will always prove to be welcome entertainment in the same manner that a rich dessert is relished after a steady diet of sound, body-building foods. But for week-in, week-out film fare, Mr. and Mrs. Public favors the down-to-earth pictures dealing with every-day joys and sorrows.

* * *

The year 1938 also saw British-made films move into a front-ranking position among leading pictures of the year, not only from an artistic standpoint but, in quite a few instances, on the basis of healthy box office receipts. The holiday attractions in Broadway's first-run houses included no less than three English films, each of which was lauded by the critics and also blessed with public approval, which, in the final analysis, is most important to the theatre owner.

The ten years since the advent of talking pictures has seen a dozen British films, lead by *"The Loves of Henry VIII"*, which have merited both critical and public acclaim. But, in the main, English product reaching these shores was relegated to out-of-the-way art theatres, where it was usually ignored by the general public. More often American producers made it a practice to buy English films and shelve them, suffering the loss in order to meet quota requirements and get an English market for Hollywood films.

This reporter has heartily approved of the last custom when the quota films were cheaply-produced or merely just too-too-British, but when an exceptional feature such as *"South Riding"* is denied American bookings because of its unfortunate lack of marquee names, the loss to the English-speaking screen is a serious one.

"The Citadel", produced in England by M-G-M, was selected by the National Board of Review of Motion Pictures as the best English-speaking picture of 1938 and the nine other best films in this board's English-speaking group included *"The Beachcomber"*, *"To the Victor"*, *"Edge of the World"* and *"South Riding"*, all British-made, and five pictures from Hollywood studios.

While the National Board of Review has undeniably lost much of its former prestige as a force for influencing the public in its selection of film entertainment, the board's choice of honor films for 1938 is identical, in most instances, with the selections made by the country's leading reviewers. This reaction certainly commands the attention of the Hollywood film makers. When one considers that of the limited number of British films finding their way to these shores so many win critical honors from our reviewers, it seems that the American producers should be shamed into striving a bit harder to improve the quality of their output. If that is the result, the American public and theatremen will owe a deep debt of gratitude to our English cousins.

Upstate territories by Merit Pictures Corp. which recently acquired 23 Allied pictures . . . S. H. Meinhold of Loew Theatres announces that George Ahrens of the 83rd Street, has been promoted to assistant manager of the Dyckman and Herbert Schoenhof, of the Lexington, is now assistant manager at the Warwick . . . The Paramount home office group, including Neil Agnew, vice-president in charge of distribution; Bob Gillham, director of publicity and advertising; Alec Moss, Don Velde and others leave New York for the company's district sales meet in St. Louis January 7th to 9th.

EXPLOITATION PICTURE OF THE ISSUE

NEWBOYS' HOME . . . Universal has dished out here a choice morsel for the exhibitor who likes to dig his teeth into a saleable piece of film merchandise. **NEWBOYS' HOME** has the people and the type of story required for exploitation. Take Jackie Cooper, Edmund Lowe and Wendy Barrie, spice them with those rough, robust young mobsters The Little Tough Guys, pour the whole gong into a two-fisted yarn about newsboys, crooked politicians, circulation wars—and, man, you have something to sell! The plot goes something like this: Wendy inherits a failing newspaper. Irving Pichel, as an unscrupulous politician means to finish off the

sheet, with the aid of notorious gangster Edward Norris. When the newsboys learn that their home is threatened, they go into action. Jackie recognizes Norris as the gangster who had killed his father. The just and the unjust get their dues in a melodramatic, fighting finish. This is sock-full of the ammunition the aggressive exhibitor can use in hitting the public fancy. Don't let it go by without a real campaign!

A Universal Picture

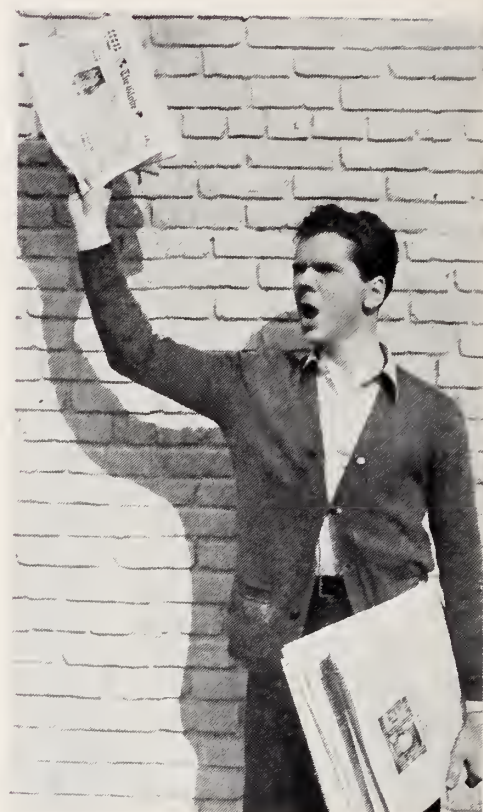
Cast: Jackie Cooper, Edmund Lowe, Wendy Barrie, Edward Norris, Samuel S. Hinds, Elisha Cook, Jr., The Little Tough Guys

Directed by Harold Young

Screen Play by Gordon Kahn

Original story by Gordon Kahn and Charles Grayson

Photography by Milton Krasner



What the Newspaper Critics Say

DAWN PATROL

(Warner Bros.)

"... Thrilling, exciting and heroic film . . . Stunning aerial shots . . ."

Frank S. Nugent, N. Y. TIMES

"... Good . . . Thrilling and striking demonstration of aerial warfare . . . Sincere and effective . . . When Donald Crisp makes his plea against war, he's so magnificent that he'll tear your heart out . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

"... Exciting and dramatic argument against war . . . Credit Edmund Goulding with a splendid, straightforward piece of direction . . . Compelling in the forcefulness of its understatement . . ."

Andrew R. Kelley, WASHINGTON TIMES

KENTUCKY

(20th Century-Fox)

"... A fine film . . . Glowing tribute to the land of the blue grass . . . Walter Brennan gives one of the finest performances of 1938 . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Good . . . Considerable gusto and charm . . . First-rate entertainment . . . Racing scenes and the horse stuff are well worked . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

"... Race track thriller . . . Not so different from other tales of its kind . . ."

Irene Thirer, N. Y. POST

SWEETHEARTS

(M-G-M)

"... A Collaborative triumph for Jeanette MacDonald and Nelson Eddy . . . Victor Herbert melodies are still the loveliest on Broadway . . ."

B. R. C., N. Y. TIMES

"... Color is exquisite, the singing lovely, the acting fair and the direction ditto . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

"... Good . . . Not even remotely to be compared with "Maytime" . . . Eye-and-ear filling spectacle that fails utterly to touch the emotions . . . Color, magnificence, and a hallow plot . . ."

Archer Winsten, N. Y. POST

"... Smash hit . . . Smart screen play and witty dialogue . . . Saucy freshness . . . Vocal treat . . ."

Elsie Finn, PHILADELPHIA RECORD

"... Delightful combination of Victor Herbert melody, good-natured comedy, strong character support and eye-filling Technicolor . . ."

Ollie Wood, PHILA. EVENING LEDGER

DUKE OF WEST POINT

(United Artists)

"... Fairly good entertainment of the service stripe . . . Pleasant performances by Mr. Hayward, Richard Carlson, Tam Brown . . . Could have stood with a bit of trimming . . ."

Frank S. Nugent, N. Y. TIMES

"... Sentimental saga . . . Employs the usual narrative cliches of West Point photoplays . . . Production as a whole is too extended and random to achieve much in the way of sustained dramatic interest . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Very good . . . Fresh, spontaneous, invigorating . . . Entirely different . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

THANKS FOR EVERYTHING

(20th Century-Fox)

"... A baisterously funny climax to a generally mettlesome film . . . Jack Haley as Henry is by far the best part of it . . . Pleasant nonsense . . ."

Frank S. Nugent, N. Y. TIMES

"... Might better have been called 'Thanks for Jack Haley' . . . Patchwork production . . . Haley's shy bemused clowning is magnificent . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Long time getting up steam . . . Some of the funniest scenes, lines and performances . . . High speed in comedy . . ."

Archer Winsten, NEW YORK POST

"... As full of laughs as it is of silly notions . . . Genuinely funny . . ."

Elsie Finn, PHILADELPHIA RECORD

"... One of the best film farces . . . Laugh material builds consistently and the dialogue has some pertinent up-to-the-minute allusions . . ."

Henry T. Murdock, PHILA. EVENING LEDGER

HEART OF THE NORTH

(Warner Bros.)

"... Spiced with flavor of serial . . . Wild melodrama and anything can happen and everything does happen—wild, orry-eyed, improbable, but an excellent celluloid dish . . ."

W. Ward Marsh, CLEVELAND PLAIN DEALER

"... Action speaking louder than dialogue and bullets speaking louder than both . . . Best feature of the film is the splendid photography . . ."

Robert S. O'Neill, CHICAGO AMERICAN

"... Thriller in Technicolor . . . Plenty of fights, flights, canoe races and shooting . . ."

Elsie Finn, PHILADELPHIA RECORD

BLONDIE

(Columbia)

"... Homely, harmless little strip . . ."

B. R. C., N. Y. TIMES

"... Developed with fine humor, tenderness and an understanding of the domestic eccentricities . . . Entire cast deserves praise . . . Completely enjoyable . . ."

R. W. D., N. Y. HERALD TRIBUNE

"... Little more than mildly amusing . . . Unreels in staccato style . . . Clean comedy . . ."

Irene Thirer, N. Y. POST

A CHRISTMAS CAROL

(M-G-M)

"... Good Dickens, good cinema and good for the soul . . ."

Frank S. Nugent, N. Y. TIMES

"... Excellent . . . Delicate and delightful in its simplicity, whimsy and wit . . ."

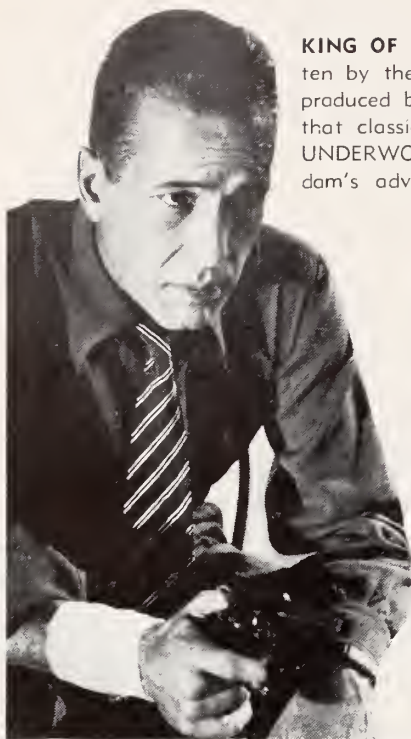
Irene Thirer, N. Y. POST

"... Recreates with marked fidelity to the book the story of the skinflint Scrooge . . ."

Andrew R. Kelley, WASHINGTON TIMES

"... Seasonable and sentimental . . . Produced with due respect for the Charles Dickens classic . . . Enacted by a well-chosen and sympathetic cast . . ."

H. T. M., PHILA. EVENING LEDGER



KING OF THE UNDERWORLD . . . Written by the author of "Little Caesar" and produced by Warner Bros., who also made that classic gangster film, KING OF THE UNDERWORLD goes further with gangdam's adventures in crime. In his first actual starring role, Humphrey Bogart again essays the part of a deadly gangster, who has a Napoleonic complex and thinks he knows all the answers. In his ruthless, crime-packer career he causes the death of Kay Francis' husband. Later he kidnaps her to utilize her surgery talents to treat his gang's wounds. The climax has Kay injecting a fluid into their eyes, temporarily blinding them. In their impatient rage, the mobsters shoot it out with the police—and lose, of course!



SMASHING THE SPY RING . . . With revelations about foreign espionage in America screaming from newspaper headlines, Columbia comes thru with a timely bit of melodrama on the subject. The film tells how this country, having no counter-espionage system, fights the foreign spies with its famed G-men. Heading the battle against the sinister machinations of our potential enemies is G-man Ralph Bellamy, assisted by Regis Toomey and Fay Wray, sort of a female G-man. You may rest assured that they do smash the spy ring in their own melodramatic way.



Previews



SWING SISTER SWING . . .

As if the title doesn't tell you—this concerns the current jitterbug craze now sweeping the nation. The more dramatic content of the plot concerns the conflict between the young dancing fools and the sterner realities of life. In the cast are Johnny Downs, as the boy whose dancing feet went to his head, Ken Murray, Ernest Truex, Eddie Quillan and Ted Weems & his Orchestra. It's light musical stuff.



... SWING SISTER SWING is the first of a number of films planned by various producers to appease the appetites of the jitterbugs. Unless they hurry they might find "swing" passe when their releases come thru.



DEVIL'S ISLAND . . . We

are told that the French Government attempted to prevent the release of this picture and that Warner Brothers, in defiant mood, have decided to go thru with it. The story tells of the French penal colony, notorious for its brutality. Les freres Warner present DEVIL'S ISLAND as a blazing indictment of this hell-hole of humanity. Whether or not it is that, it certainly looks like one of the exploitation plums of the year! Boris Karloff is the condemned man around whom the action revolves.



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SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

Well, Philly has its own Allied unit at last—and about time it is! Labeled Allied Independent Theatre Owners of Eastern Penna., Inc., the organization is setting up offices in the Flint Bldg., 219 N. Broad Street, where the following officials will be available to provide typical, aggressive Allied service to all members: SIDNEY E. SAMUELSON, former president of National Allied and of the New Jersey unit, will be Business Manager; DAVID W. YAFFE, well known young attorney, will serve as Ass't Business Manager; BEN FERTEL, Treasurer protem, and WALTER WOODWARD, formerly connected with Erpi and Altec, has been retained as General Field Representative . . . Apparently given "a shot in the arm" by the creation of the Allied unit, the local UMPTO has suddenly bestirred itself and become active again. On Wednesday, December 21st, a Board meeting was called. Attendance, one report stated, consisted of President LEWEN PIZOR, CHARLES GOODWIN, the premium man, and counsel GEORGE AARONS—plus seven proxies. A general meeting has been called by Pizor, who is recovered from a recent illness, for January 6th, at which time directors will be elected . . . GEORGE FISHMAN is the very proud papa of a boy . . . TILLY GRISBORD, the UMPTO secretary, will wed in June, we're told . . . JOHN EHRlich, left the Affiliated Circuit's Howard and took a cruise to Bermuda . . . NAT FLEISHER and the Missus leave for the same sunny spot Thursday . . . Wilmer & Vincent are taking over the new house being built in West Reading . . . EUGENE MORI has let contracts for a theatre in Woodbury, N. J. . . . W. A. V. MACK, formerly branch manager of G-B, is negotiating several independent film deals for this territory . . . The EMANUEL-LEWIS operated Dewey is shuttering . . . DOT DENNIS, Horlacher's lovely, sails for Havana Thursday . . . DAVE GREENBERG is also boasting about his new baby boy . . . Nixon's Grand, the big problem house on N. Broad St., is wavering and may shutter within a week or two. SAM STIEFEL and EDDIE SHERMAN are occupied with their new show house in Newark . . . All hail BILL CLARK, who supplanted JACK BERESIN as Chief Barker of Variety Tent 13! . . . At no time within the past three years has the moaning of exhibitors in this locale been so loud, so persistent, so unanimous. Business since Thanksgiving Week has really been lousay, if one can accept the word of almost every exhib. Even the Xmas holiday period failed to stimulate attendance as is its want. About the only people associated in the industry who are not complaining are the dish dealers. For them, this lull is a picnic!

FROM BOSTON

By Bruce

The MORSE & ROTHENBERG anti-trust suit is being heard before an auditor in Federal Court this week. GEORGE S. RYAN is counsel for the plaintiffs . . . JACK GOLDSTEIN is handling "I Was a Captive in Nazi Germany" which has been held for a second week at the Normandie Theater . . . It looks as if the theater divorcement bill will come up at the January session of the Massachusetts legislature. GEORGE FRENCH, formerly manager of the Keith Memorial, has been named manager of the newly opened Kenmore Theater. This new, 700 seat Morse & Rothenberg house is the latest word in theater comfort . . . BRAD ANGIER has been feeling his oats lately. . . . JIMMIE O'BRIEN and his coonskin coat are no longer a familiar sight in the district. JIMMIE has gone to the City of Brotherly Love . . . A large number of exhibs attended the preview of Twentieth-Century-Fox' "Kentucky." The boys are laying their bets on "Boxoffice Attendance!" . . . NATHAN YAMINS was in town the other day just oozing confidence. We can guess why . . . JACK MARKLE, manager of two theaters, not only finds time to attend the previews but also has time to write for several local newspapers. What a man! . . . When you ask the exhibs how the movie quiz is going they just look at you disdainfully . . . Watch LEON J. BAMBERGER as a sales promotion expert. He leaves no exhibitor unturned in his effort to promote RKO Pictures. His latest stunt boosting "The Great Man Votes" features the printed name of each exhibitor on the promotion books with a handy calendar attached. That personal touch is bound to appeal . . . ARTHUR HOWARD is getting ready for a very busy season what with the legislature about to convene . . . E. M. LOEW works late. You haven't a chance to meet him unless you get to his office after six. Just a night owl! . . . LEONARD KRASKA is very, very proud of his new marquee . . . DICK RUBIN tries to take care of his patrons' bus fare but as usual there are a lot of chiselers . . . Your correspondent has an excellent way of increasing theater attendance through the use of a novel book match . . . FRANK LYDON is hibernating in Dorchester . . . JOE COHEN says he is taking no more ladies to the previews. Through with women, JOE? . . . The RKO Boston Theater has gone back to vaudeville three days a week. BENJAMIN DOMINGO states that the policy is going over exceptionally well . . . "Out West with the Hardy's" is playing to capacity crowds at Loew's State and Orpheum . . . KEN DOUGLAS of the Capitol Theater Supply presented his customers with a unique and useful bill-fold last week . . .

To all our Readers and Friends . . .

A HAPPY 1939

OFF THE RECORD . . . Again that ace of movie newspaper reporters, Pat O'Brien, is setting up a din and furare in the hectic city room of a movie newspaper office. Joan Blandell, herself past the cub stage as film journalism goes, again leads her co-worker a merry chase.

We're not quite sure what's **OFF THE RECORD**, but on the record we find a plot that has Joan and Pat cementing their differences and adapting Dead Ender Bobby Jordan. This generous action is taken against the better (and undoubtedly, wise) judgment of Pat at Joan's insistence. Its repercussions should be funny. This is a Warner picture.

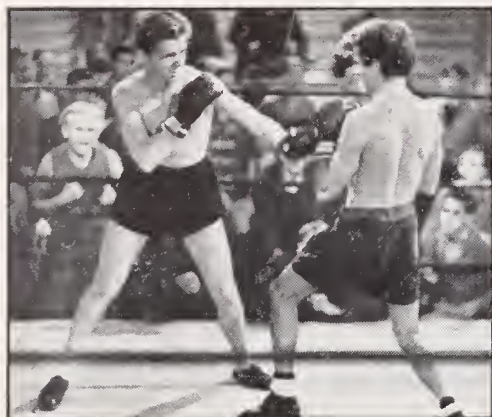


TOUGH KID . . . Despite the intrusion of such newcamers as the Dead Enders and the Little Tough Guys, Young Frankie Darro seems to roll on and on as the dean of tough kids. This time, Frankie's melodramatic adventures get him involved with pugs, gangsters and family home ties. His brother, Dick Purcell, an up and coming fighter, is framed by gamblers, who use Judith Allen, Dick's sweetie, as an unwitting foil. The redoubtable Frankie gets it all straightened out. A Monogram release.



FIGHT PICTURES!

—From the season's drama smash of youth!



1. They square off. Cooper is new to this gang of kids. Somebody kidded him . . . he was tired, hungry, so he snapped back. Now he's got a fight on his hands.



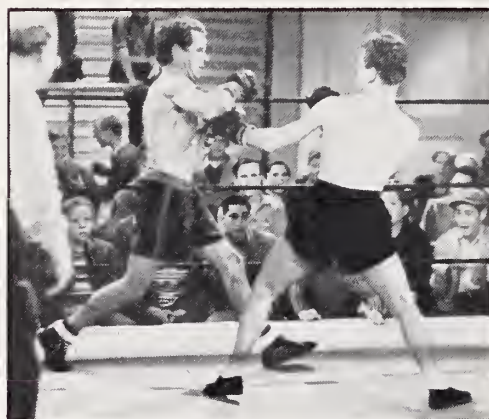
2. A left cross gets Cooper before he knows what happened. His opponent drives in hard figuring on an easy take. The kid in front of him seems daffy, no fight to him at all!



3. He's down! That left and then a hard right did the job. Cooper seems dazed, unaware that he's in a fight with a boy out to do damage—not to win a decision!



4. The round's over but the bell means 'nothing' to Cooper's opponent. He drives hard and the yell of the mob covers up the sound of the gong, the weak protests of the few that want fair play!



5. But the fight isn't over yet, Cooper comes back and there is determination to win. The other fellow realizes that his set-up has become a problem. He steps up his own pace . . . the fight's just begun!



He walked on
on her ideas . .
but not on he

THE TUMULT OF A
MOB GONE WILD . . .
ROARING SCENES
YOU'LL NEVER FORGET!

JACKIE COOPER
in A UNIVERSAL PICTURE
NEWSBOYS' HOME
with
EDMUND LOWE
Wendy BARRIE • Edward NORRIS
Samuel S. HINDS • Elisha COOK, Jr.
and
THE LITTLE TOUGH GUYS
Directed by HAROLD YOUNG
Screenplay by GORDON KAHN and Charles Grayson
Original story by GORDON KAHN
Associate Producer KEN GOLDSMITH
PRINTS NOW AVAILABLE!



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